

**CREATIVE**STUDIO(CAFE)



# CS4 SUPERGUIDE

powered by **PhotoshopCAFE**  
THE ULTIMATE IN PHOTOSHOP TRAINING

# CREATIVE STUDIO(CAFE) CONTENTS

	<b>Photoshop CS4 - New Features</b>	<b>4</b>
	<b>What's new for Tablet Users?</b>	<b>66</b>
	<b>Photoshop in 3D</b>	<b>20</b>
	<b>Camera Raw</b>	<b>14</b>

	<b>Flash CS4 - New Features</b>	<b>26</b>
	<b>What's a GPU?</b>	<b>13</b>

	<b>Illustrator CS4- New Features</b>	<b>30</b>
---	--------------------------------------	-----------

	<b>Indesign CS4- New Features</b>	<b>48</b>
---	-----------------------------------	-----------

	<b>Dreamweaver CS4- New Features</b>	<b>42</b>
--	--------------------------------------	-----------

	<b>Fireworks CS4- New Features</b>	<b>52</b>
---	------------------------------------	-----------

	<b>Premiere CS4- New Features</b>	<b>55</b>
---	-----------------------------------	-----------

	<b>After Effects CS4- New Features</b>	<b>60</b>
---	--	-----------

	<b>Bridge CS4- New Features</b>	<b>64</b>
---	---------------------------------	-----------

## WELCOME TO THIS CS4 SUPERGUIDE

This was a very ambitious project to cover all the new CS4 products. While we didn't manage to cover every application, we got really close. There have been many sleepless nights and favor-calling to make this a reality. I have managed to assemble a very elite group of people, some of the smartest minds in the business. Each contributor is an expert (In many cases the top expert) in their chosen application.

What you're holding in your hands (or reading on screen) is historic. I don't think an independant source has ever assembled such a complete guide to the realese of an Adobe Creative Suite. (Definetly not released at the same time as the Adobe announcement!) I really hope you enjoy the fruits of our sleepless nights and coffee injections.

A lot of the content here has also been compiled into a CS4 microsite at [www.PhotoshopCAFE.com/cs4](http://www.PhotoshopCAFE.com/cs4), there are also some videos and other goodies there..

Ok, here's the biggie! This is not only a CS4 guide, it is the inaugural issue of a brand-new magazine! Welcome to Creative Studio (CAFE)! Ok, I know it's a bit long, but I wanted to keep the word CAFE for now, so you know it's the same people who have brought you PhotoshopCAFE.com for almost a decade.

Why a new magazine? There are tons of great magazines out there today. What I always find difficult to find is a magazine that inspires as well as educates. Creative Studio (CAFE) will be different in that aspect. We will be featuring talented people from the Visual Arts industry. This will cover design (print and new-media), photography, video, 3D and illustration. We will feature ground-breaking artists and share their techniques. You will learn how to work in the real world, discover real workflows as well as see inspiring work and lots of tips and tutorials on your favorite programs. This will be a quarterly publication, you'll download it, it's community minded and best of all... It's free!

Welcome to the new future!

**Colin Smith**  
**Publisher**

[csmith@photoshopCAFE.com](mailto:csmith@photoshopCAFE.com)



## CONTRIBUTORS

**David Blater & Anne-Marie Conception:** David Blater and Anne-Marie Conception are regarded as the top InDesign experts and have authored a ton of book and spoken at many events. Together they run the top InDesign Resource and magazine InDesignSecrets.com

**Jeff Foster:** Jeff Foster has been producing and training for traditional and digital images, photography, illustration, motion graphics and special effects for DV and Film for over 20 years. He has authored several books and spoken at big Industry events. [PixelPainter.com](http://PixelPainter.com)

**Chris Georgeness:** Chris spent six years as Director of Creative Development for Soup2nuts and art-directed many animated TV shows including Home Movies (Cartoon Network). Chris runs Mudbubble.com and Keyframer.com. In recent years, Chris Georgenes has created high profile projects for Adobe, Yahoo!, Digitas, Ogilvy, Gillette, AOL and Pileated Pictures, to name a few. He is a regular speaker for the Flash Forward Conference and Adobe MAX. He is also the author of *How to Cheat in Flash* (Focal Press) and contributing author for *How to Wow with Flash* (Colin Smith, Peachpit Press).

**Tim Cooper:** Tim Cooper has worked with clients such as The North Face, Vasque boots, 3M and The International Heart Institute. His editorial and commercial photographs have appeared in Travel & Leisure, New York Times Magazine, Outdoor Photographer, Fly Rod & Reel, Northern Lights and Private Clubs. Tim currently teaches various workshops, classes and seminars for Rocky Mountain School of Photography. Tim is co-author of the book *Complete PhotoshopCS3 for Digital Photographers*.

**Colin Smith:** Colin Smith is a best-selling author, trainer, and award-winning new-media designer. He is founder of the world's most popular Photoshop resource site, [PhotoshopCAFE.com](http://PhotoshopCAFE.com), which boasts over seven million visitors. He is a regular columnist for Photoshop User magazine. He is in high demand across the United States as a lecturer, presenting his Photoshop techniques to Photographers and graphics professionals across the nation. Colin has consulted such companies as Adobe Systems, Apple and Disney Studios.

**Weston Maggio:** An Adobe Certified Expert in Photoshop and Application Specialist for Wacom Technology, Weston Maggio is an authority on Photoshop instruction. Wes can be regularly found lecturing and instructing experts-to-enthusiasts alike at creative events around the country. For more information about Wes, check out his website at [www.westonimages.com](http://www.westonimages.com). To learn more about Wacom and their line of pen tablets, please visit [www.wacom.com](http://www.wacom.com).

**Jim Maivald:** James Maivald is a designer, consultant and Adobe Certified Expert and Instructor with over 25 years of experience in the graphic design industry. He has design and production experience in all areas of print and Web design. He is also an author of hundreds of magazine articles on graphic design and electronic publishing, as well as several books, including *Photoshop Complete* and *The Designer's Guide to Adobe InDesign and XML* (Adobe Press, 2008).

**Matt Keefe:** Matthew is a new-media designer, developer, author and trainer. Recently Matt authored the *Flash and PHP bible*. His work has been published in *How To Wow with Flash* for which he was a contributing author, and technical editor. Matt was also a technical editor for *Essential ActionScript 3*. He holds an ACE certification for Adobe Photoshop CS3 and works closely on new and upcoming technologies from Adobe and other technology companies.

**Bruce Bicknell:** Bruce Bicknell is a video and animation specialist who is the founder of Digital Blue Productions. He has been an instructor on Adobe's in-box training as well as published in *Photoshop User*, *Layers Magazine*, *ATI Red*, *MacTribune* and *PhotoshopCAFE*. His clients include Time Inc., DTCC, KW Media and has worked with magazines that include *People*, *National Geographic*, *Adventure*, *Photoshop User*, and *Layers* magazines to name a few. Bruce is also an instructor at *Sessions.edu* teaching video and graphics courses.

**Al Ward:** Al Ward has authored many books, including *Photoshop for Right Brainers*. He is the NAPP actions guru. He runs the world's top Photoshop add-on site, with actions, presets, brushes, textures and more. [www.actionfx.com](http://www.actionfx.com).

**Stephen Burns:** Stephen Burns is the author of several books published by Charles River media. They include "Photoshop CS Trickery & FX", "Advanced Photoshop CS2 Trickery & FX", "Advanced Photoshop CS3 Trickery & FX", "Advanced Photoshop CS4 Trickery & FX" and "The Art Of Poser Pro & Photoshop CS4".

**Darren (Daz) Winder :** Graphic designer, web designer, teacher, technical editor of books on Photoshop, Illustrator and PainterX. Darren is widely known on the internet circuit, a teaching assistant at *ed2go.com* teaching Photoshop and Illustrator. Darren can also be found at [PhotoshopCafe.com](http://PhotoshopCafe.com) answering questions on Illustrator and Photoshop. The owner of d.a.w. DESIGN digital art studio. [dowdesign.com](http://dowdesign.com) // [dowdesign.net](http://dowdesign.net).

### CREATIVESTUDIO(CAFE)

**Colin Smith** Publisher, Editor in Chief, Layout and Design

**Bruce Bicknell** Managing Editor. [bbicknell@photoshopCAFE.com](mailto:bbicknell@photoshopCAFE.com)

**Creative Studio (CAFE) // PhotoshopCAFE.com**

80 Reunion

Irvine, CA. USA





# PHOTOSHOP CS4

By Colin Smith: [www.photoshopCAFE.com](http://www.photoshopCAFE.com)

When you launch Photoshop CS4 for the very first time, something is totally in your face. Yes, it sports a brand new interface. Over at Adobe, they have decided it's time for Photoshop to be easier to use and make the tools you need within reach.

The windows version is now running in 64 bit mode (allows access to more than 3Gig RAM). The Mac version is still in 32 bit. The reason it's not 64 on Mac? At the last moment Apple pulled Carbon 64 support. It would require a complete rebuild in Cocoa for Mac to be in 64 bit which according to my sources Adobe is working on for the future. Don't be alarmed by this, there are not that many users that are working on images so large they need more than 3 gigs of ram anyway. Both Mac and Windows versions are making use of the video cards' GPU, this takes some of the strain of the CPU and makes for really speedy graphics and more, while freeing up the CPU to work on other tasks..

## PERFORMANCE IMPROVEMENTS

The new view features are really great. Be warned that if you don't have a video card with GPU (Graphics Processing Unit) you won't have access to them. An easy way to tell is to look at the lower right corner of your document. If you see a drop shadow, you are

good to go otherwise you are almost out of luck. Yes, there is hope, you can get a video card and add it to your machine.

The best brand I can recommend are NVIDIA, they make cards that start out very cheap, all the way up to the high end cards that cost a few thousand dollars, for those who have a lot of heavy lifting to do. If you skimped and got integrated video, you won't have GPU. You can add a card event to a machine with integrated graphics; this is the cheapest way to get speed improvements from your machine. See the article on GPU later in this guide.

Go to Preferences and choose Performance. You will see an option to use Open GL. Turn it on to enable the new features, if it's grayed out, then you don't have a supported GPU.

If you have more than 256 MB of Vram (Video Ram) you can take advantage of an accelerator called blitpipe.

The first thing you'll notice is the way documents are viewed. You no longer have to zoom into 25%, 50% etc to get an accurate view. Everything looks great at any magnification; this is a long awaited improvement. As you zoom in or out, you will see this nice animation as the document zooms, this prevents you getting lost in you document.

When you zoom in, give the document a little nudge and release your button, notice it glides a little bit, just like "throwing" the document. This is called "flick pan". If you don't like this behavior, you can turn it off in prefs. *(See the website for a video on the GPU features as you can't experience these with still images: [www.photoshopCAFE.com/cs4](http://www.photoshopCAFE.com/cs4)).*

Once you are zoomed in past 500% you will see a little grid that separates the pixels. This helps achieve pixel accurate editing. You can also zoom into 3200%.

**GPU Settings**

**Detected Video Card:**

NVIDIA Corporation  
NVIDIA Quadro FX 5600 OpenGL  
Engine

☒ Enable OpenGL Drawing

Advanced Settings...

Go to Preferences and choose Performance. You will see an option to use Open GL. Turn it on to enable the new features, if it's grayed out, then you don't have a supported GPU.

## BIRDS EYE VIEW

When you are zoomed into the image and want to move around, press and hold the H key. Click with your mouse and you will zoom out. Reposition the viewing rectangle and it will zoom back in to the new location. This is a super fast way to get around your document. It's called Birds Eye view and is amazing fast.

The document views are very fast and responsive. This is so much better than waiting as your document is redrawn line by line! This is especially good for large images and panoramas, since only the viewing information needed is loaded into the video ram.

Another GPU improvement is the rotating canvas. Hold the R key and drag. You will see a compass and the whole canvas rotates for your convenience. This is useful for freehand painters using graphics tablets. The rotated canvas enables you to draw with the natural arc of your hand, just like you would spin a piece of paper around as you're drawing on it. The rotation doesn't affect the filters or anything, it's not changing pixels; it's only for convenience. For example if your page was rotated 30 degrees and you add a 90 degree motion blur, it would be 90 degrees in reference to the page.

## BRUSH IMPROVEMENTS

I think by now you're starting to see the improvements that GPU processing in CS4 gives you. On top of that we get a new brush engine, which is faster and smoother, especially when working with a graphics tablet. You will also notice a new brush preview, and wait for it, a new way to resize brushes by dragging in the doc. On the Mac hold down Control+Alt (Windows Alt+Right click) click and drag and you will see the brush tip change size. Drag to the left or right to change the size. Choose Control+Alt+Cmd (Ctrl + Shift on Windows) to change the softness.

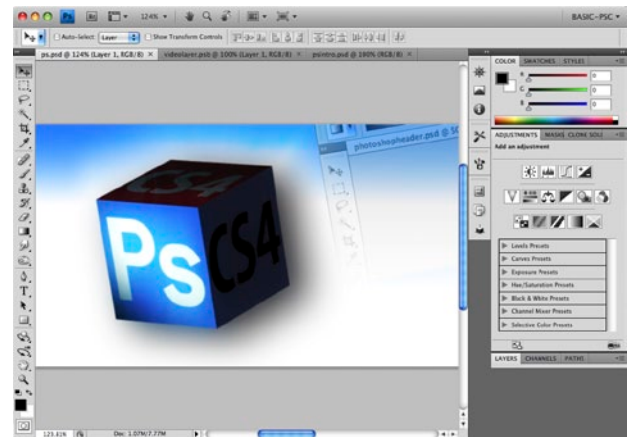
## 32BIT TONE-MAPPING IN HDR

Tonemapping in HDR also gets a boost from the GPU and makes for smooth and speedy adjustments in the exposure adjustment. Sadly, there are no other improvements with HDR tone mapping.

You also get speed improvements with video playback and 3D features using GPU.

## INTERFACE

On the Mac there is an optional new application window. This enables users to float the entire application. This now allows users to drag the entire Photoshop application to a second monitor or to use the program without the desktop showing through.



## TABBED DOCUMENTS

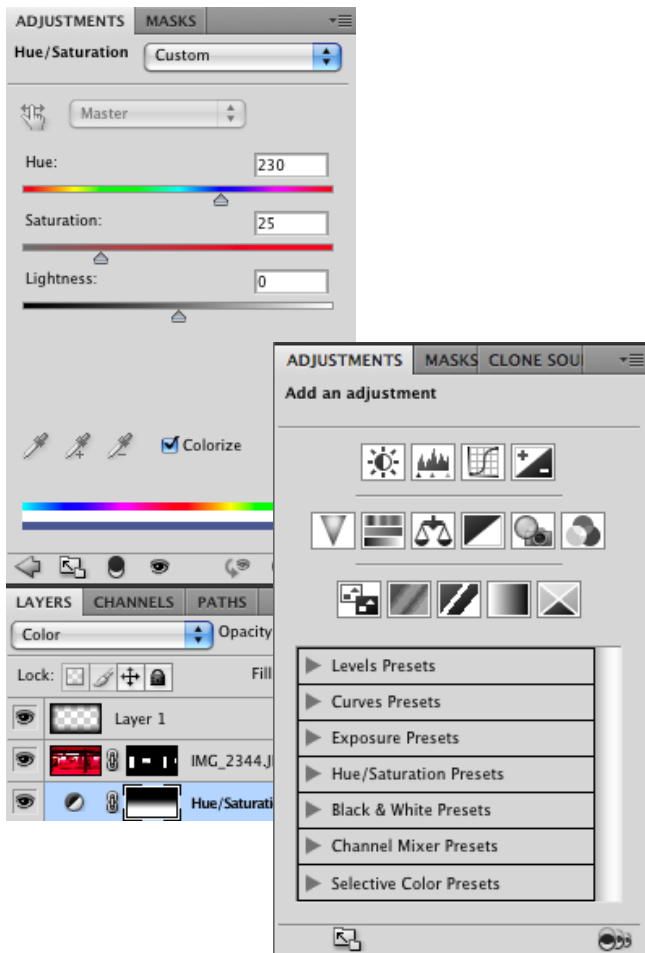
Borrowed from apps such as Flash, Photoshop now has tabbed document windows. This allows you to manage your working space without document windows spread everywhere. There are options in the new Application Bar which allow you to tile the windows in different ways, or to float them just like in previous versions of Photoshop.

## NEW PANELS

Palettes are now called panels across the suite, not just in Photoshop. You'll see some inspiration from Lightroom in this release. All the panels have been redesigned and there is the addition of a couple of new ones; Adjustments and Masks panels. Don't worry though; most of the panel behavior is the same as CS3.

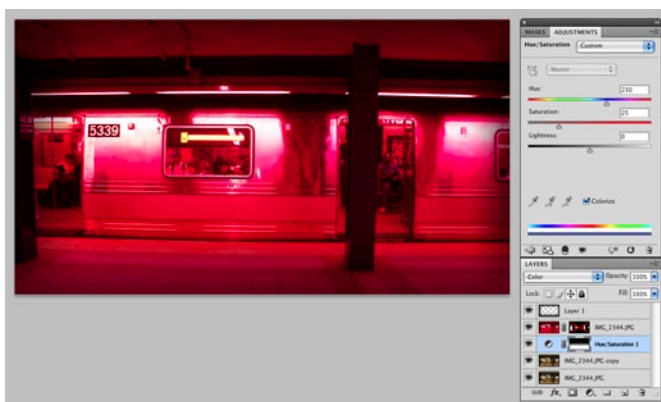
## ADJUSTMENTS PANEL

One of the biggest changes in CS4 is the addition of the Adjustments Panel. Adobe is using the modular concept from Lightroom. Instead of opening a bunch of dialog boxes, you can now work with adjustments



The Adjustments panel allows you to select an adjustment. Once selected, its options take over the Adjustments panel so you can adjust without opening any dialog boxes. When done, click the left facing arrow, to return to all adjustments.

Adjustment layers are added to the layers palette just like in the past.



from a centralized panel. This means all of Photoshop's functionality is available while making image adjustments. This is way easier and faster than before. A few users are yet to discover adjustment layers, now's your chance to switch. The beauty of this is that all the image editing is non-destructive. Shadow/Highlights and Variations still need to be applied as smart filters, but there is an addition of the new Vibrance adjustment. Vibrance made its debut in Lightroom. Sadly, the clarity slider didn't make its way across. (These are accessible from Camera raw which also works on jpg and tiff images – launched from Bridge). To make an adjustment, simply choose the desired tool from the adjustments panel or use the option at the bottom of the layers panel like before. The difference is that a dialog box doesn't open. You can make all the changes with sliders right in the panel. There are also options in the panel such as clipping to a single layer.

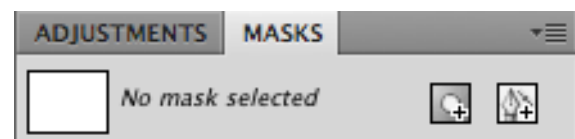
A really useful addition to the Adjustments panel is the ability to easily save and use presets. Sure you could save your settings in the past, but it was so obscure it wasn't really useful. All that has changed, it's now really easy to create and apply presets.

**TIP:** Typically an adjustment layer will affect the entire layer stack. At the bottom right of the panel is an option, which affects only a single layer. It does this by adding the adjustment as a clipping group to the layer directly beneath it. This even works on masks, so get your creative thinking caps on!

## MASKS PANEL

One of the most useful tools when working in layers is masks. This allows you to hide or show a layer's content with a brush. Masks are essential for any retouching, compositing or collaging. Much of the functionality of masks has been moved to a single location in an easy to use masks panel.

Pixel Masks and Vector Masks are both living in this new home. Two major features have been added. Mask Density and Feather. Density is a fancy



name for an opacity slider for masks. In the past, more advanced Photoshop users used levels or brightness adjustments on masks to change the way they work on a layer. By deducing the density of the mask, you allow some of the masked out portions to come back in a controlled way. This is great for making those creative little tweaks. For example you want to reduce the effect of a masked layer rather than remove it, just dial back the density and away you go.

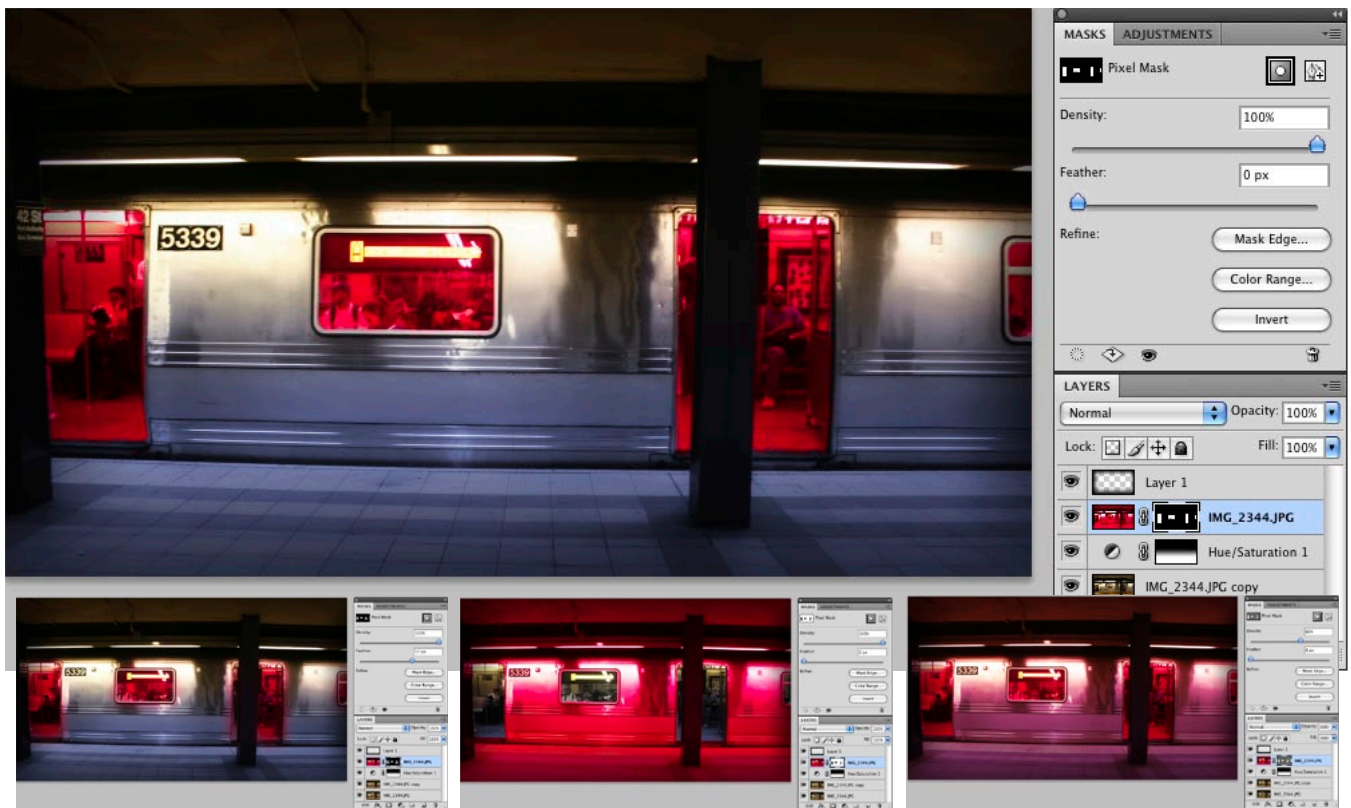
The feather option is a great way to blur a mask non-destructively. In the past we applied a blur to the mask to soften the edges of a selection for example. If we changed our minds later, we had to recreate the mask. With the feather options, masks can be blurred and we can change our minds or experiment with them later. As an added bonus, the feather now allows us to apply a soft edged selection to vector masks.

## CLICK AND DRAG

In Photoshop CS3, a new behavior was added to the black and white adjustment (If you didn't know, now you do). You can click and drag on an image to adjust the underlying tones. This Lightroom inspired feature is now in the Hue Saturation and curves adjustments. Click the little icon and drag on the image to make color and tone adjustments, that's slick!

## CLONE STAMP PREVIEW

The Clone Stamp tool has enjoyed a little bit of a tweak. If you have ever seen the brush previews in Vanishing point, you will have noticed that the brush tip shows what it's going to paint. This is called a clipped preview. We now have the clipped preview on the Clone Stamp; this allows us once and for all, to perfectly align things while cloning. All the usual comforts such as size and opacity controls are included.



*The Masks panel: (Top) A basic mask created to show the red layer through the windows and door.*

*(Bottom L) The feather turned up, adds a soft edge to the mask. (Bottom Center) In invert button has been pressed. This inverts the mask and now everything else is red. (Bottom R) Mask density turned down. This lowers the opacity of the mask.*



## SPRING LOADED KEYS

Here is a tiny, but useful change. Something called Spring Loaded keys. How many times have you been using a tool and need to temporarily switch to a different tool? Rather than tapping a keyboard shortcut for the tool, hold the key, use the tool, then release the key and you go back to the previous tool. For example, you're working with the brush tool and need to make a quick selection. Hold the M key, make the selection, release the key and continue painting around the new selection. Now is a good time to learn all the tool shortcuts!

## AUTO ALIGN

When using the Auto-align tool you'll find some minor tweaks. The first is an automatic fisheye correction. Photoshop will read the metadata and if it finds a supported lens, it will compensate for it while building seamless panoramas.

Here are the currently supported lenses.

- Canon 15mm Fisheye
- Sigma 15mm Fisheye for Nikon and Canon
- Sigma 4.5 mm Fisheye for Nikon and Canon
- Sigma 8 mm Fisheye for Nikon and Canon
- Nikon 10.5 mm Fisheye
- Nikon 16 mm Fisheye

These lenses should be supported with all Canon and Nikon DSLRs.

## VIGNETTE CORRECTION

When making panoramas you can also compensate for lens vignette (less light makes it to the edge of the lens, therefore the edges of the image are darker). This makes the panoramas more seamless without dark edges on each photograph.

## COLOR RANGE

One of my favorite tools for making selection is Color Range. I always had problems with it being too greedy and grabbing colors from all over the image. It now has a new spatial tolerance with Multiple color clusters. What? Ok, in English: Color range has always selected by the how close the colors are from each other. Now it can be constrained to physical distance too, so you don't have to select a color all over the image, just within a certain distance that you choose with the new *Range* slider which appears when you turn on the Localized Color Clusters option.

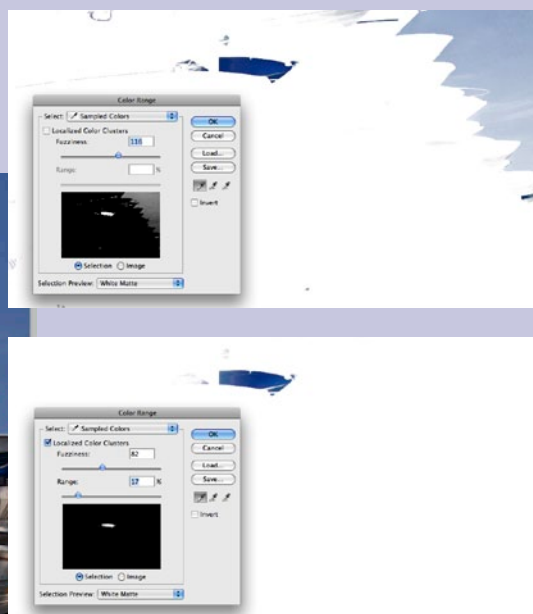
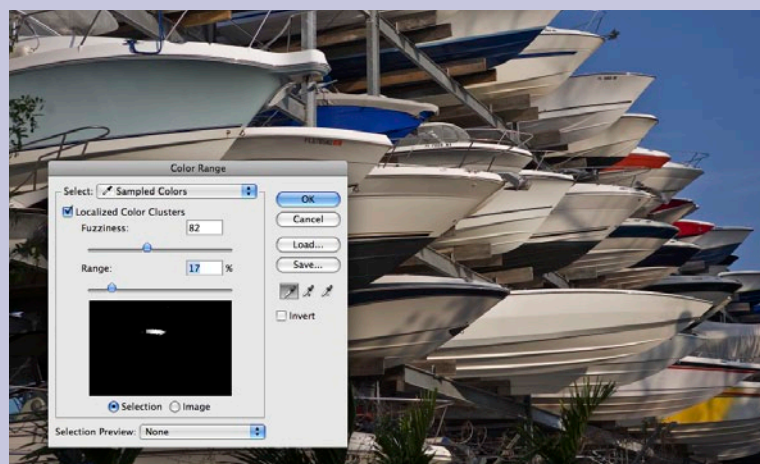
## RETOUCH TOOLS

The Sponge tool has the addition of the vibrance control as an alternative option from saturation.

*Color Range used to select the blue boat in the photo.*

*(Top R) The traditional way*

*(Bottom R) With the Localized Color Clusters turned on.*





Vibrance first found its way into the Adobe world through Lightroom. It's now in Camera Raw and as an Adjustment layer. Vibrance works like saturation except it avoids clipping colors. When a color is dull it gets adjusted more than an already bright color, quite nifty really. The Dodge and Burn tools have also been tamed a little and are a lot more usable than they were in the past. They now affect just the tone without messing with the colors.

### CONTENT AWARE SCALE

Probably the sexiest looking feature in Photoshop CS4 is the Content aware scale. When you transform an image vertically or horizontally, usually it ends up with a squashed looking distorted image. When you turn on Content Aware Scale, it looks for the most important parts of the image and maintains their shape while squishing everything else. It looks just like a magic trick! If Photoshop can't figure out the important parts of the image, you can paint on a channel to tell it. There is also a protect skin tones button, which prevents skin toned people from getting distorted.

### GESTURES ON MAC!

I had to try it for myself to believe it! Yes! For those of you who have a newer MacBook pro, be happy. Those little pinch to scale gestures (ala iPhone) now work in Photoshop. That's just so cool! So cool in fact, it works in Bridge too! You can also scroll and rotate with the use of 2 fingers.

### FLASH PANELS

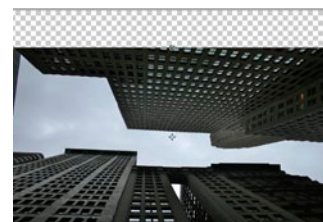
Adobe had now allowed us to create our own panels in Flash and bring them into Photoshop. If you have Flash skills and can build a swf, you can make a panel. There is even a Configuration widget that will be added in Adobe Labs, this will allow you to make your own panels. You can add buttons, commands, movies and more. Check out the free custom panels that we have on PhotoshopCAFE for your convenience! Just drop them into your Panels folder and open them from Window>Extensions.

Photoshop CS4 comes with 2 panels. Kuler (pre-cooler) and services (Or connections). Kuler is a color

Protect Skin-tones



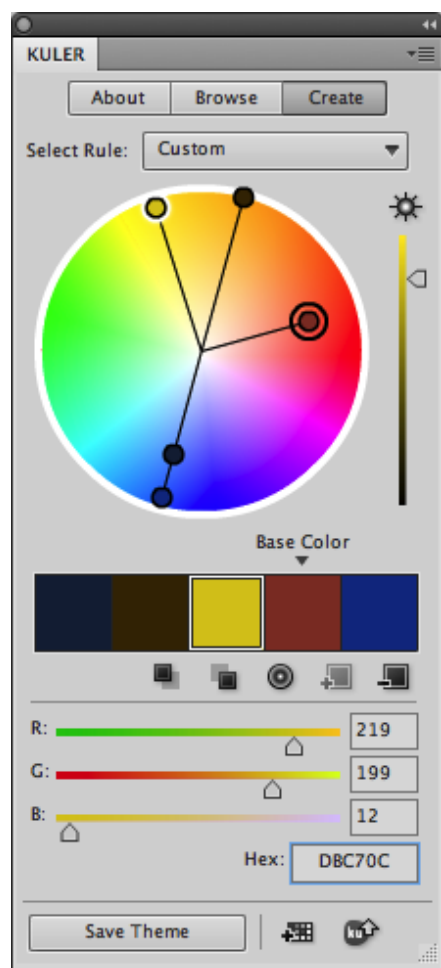
Choose alpha channel



widget. It helps you choose and match color combinations. Its part of the Adobe Kuler community, where you can create and share color palettes. Kuler was in Illustrator CS3 and now also in Flash.

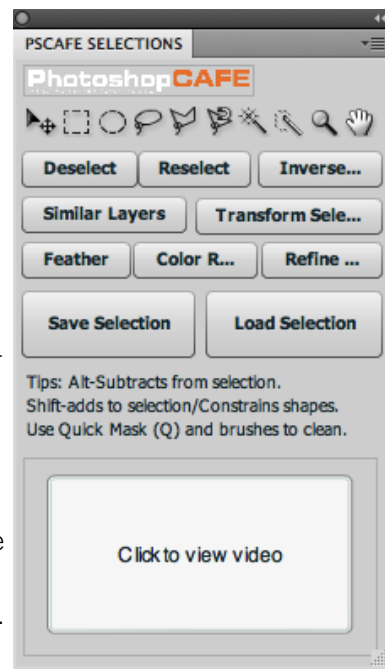
Adobes definition of Kuler: With Kuler, you can easily generate color themes that can inspire any project. Whether you're creating web sites, interior designs, scrapbooks, fabric patterns, graphic identities, or any other piece of visual communication, you can experiment quickly with color variations. You can also fast search by tag word, title, creator, or hex color value through thousands of themes created by the Kuler community.

Connections: The Connections panel helps you manage all your Adobe accounts. It can log you into Adobe.com services (Kuler and ConnectNow) as well as check for updates and new panels.



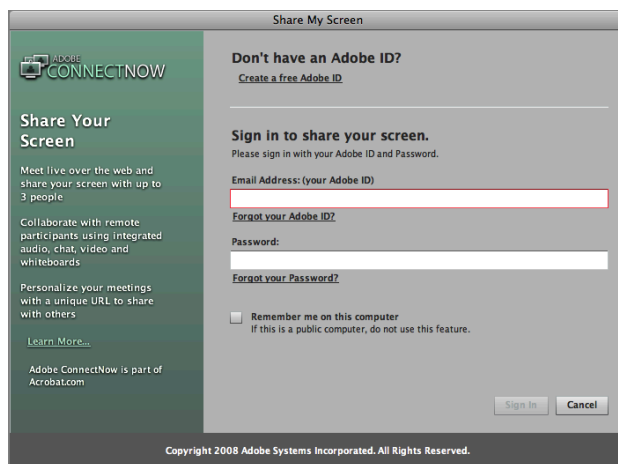
## EXTRA PANELS

I have created a selections panel, which includes all the common selection tools, commands, tips and even a little video to help you work more efficiently with selections. Keep coming back for more, as I will be adding more free panels for your use. Also look for the PhotoshopCAFE TV Widget coming soon.



## CONNECT-NOW

Connect Now: File>Share My Screen, allows you to share your screen with up to 3 people. This free service allows for amazing collaboration, just like being in the same room.



## ANNOTATIONS

The little notes have been improved. You now have a panel for displaying their contents. Much easier to work with, plus you can now export the contents as a text document. Audio annotations are gone. Yes, they had audio annotation, see; no one used them, that's why they are gone.

## PHOTOSHOP CS4 EXTENDED VIDEO

When you choose Enable Timeline Shortcut Keys, from the Timelines fly-out menu, the left and right arrow keys will advance the video forward/back by a single frame. Holding shift makes it move by 1 second at a time. If there are no animations in the document, the arrows revert to their nudging behavior.

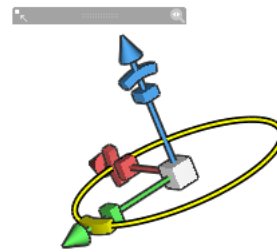
Photoshop now moves on from silent films and supports sound with videos. You can preview and export sound with your videos.

### 3D

All I can say is 3D is huge in Photoshop CS4. Adobe added 3D layer abilities in CS3 but these were nothing compared to what's possible now.

### MISSION

Photoshop is not trying to replace your current 3D application. The people at Adobe have recognized the workflow of 3D artists and have made the updates in Photoshop to help them. Most people create their



*The 3D Widget (Available only on GPU supported machine).*

*This allows you to rotate, scale and move your 3D object. You can change the size and location of the Widget.*

models in high-end programs. They use Photoshop for things like creating textures, environment map and for compositing into mattes etc. Although the features are created to help Professionals, there is also enough to keep a novice happy for hours.

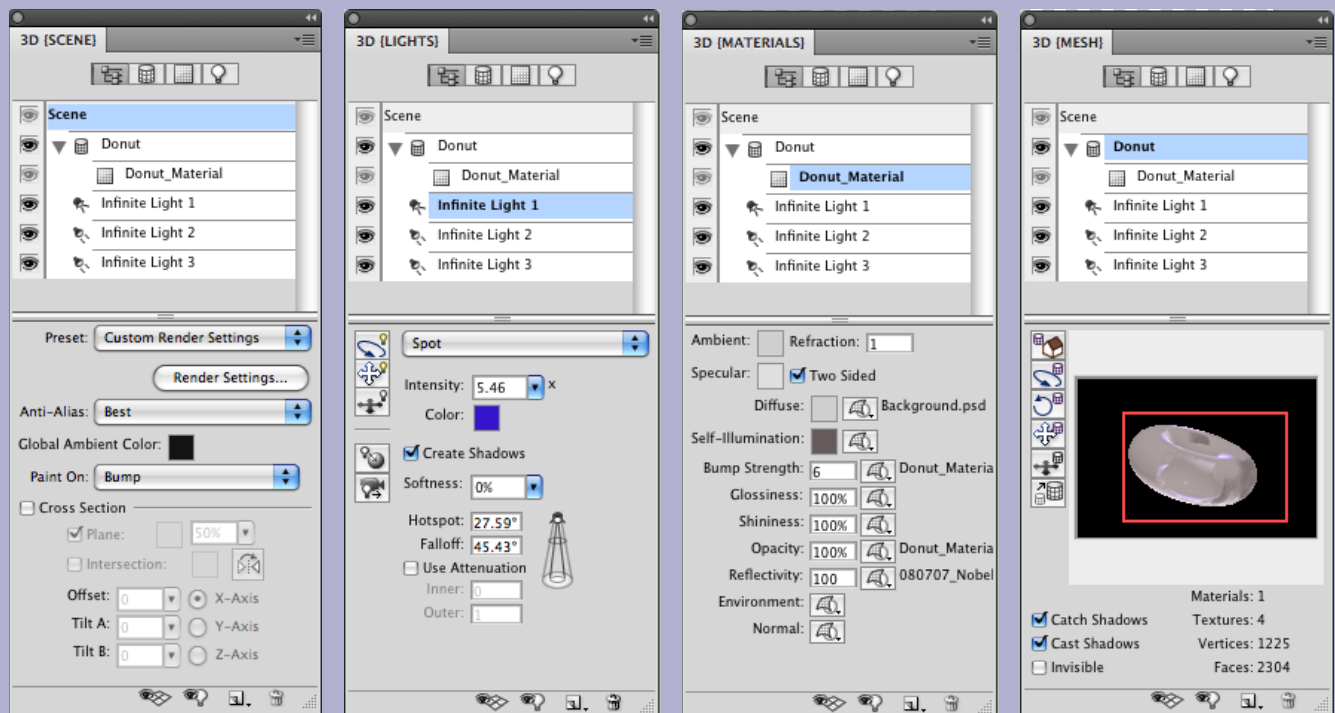
### MODEL

You can now create some basic shapes in Photoshop. It has the ability to create primitives such as cubes, spheres, pyramids, taurus (donuts), cones and other basic meshes such as hats, rings, bottles and soda cans. These can have textures applied to them.

You can also import 3D models from most 3D apps, or find them free online at places like Google 3D warehouse etc.

**3D panel (From Left). Scene:** Where you control the rendering, painting and other global settings.

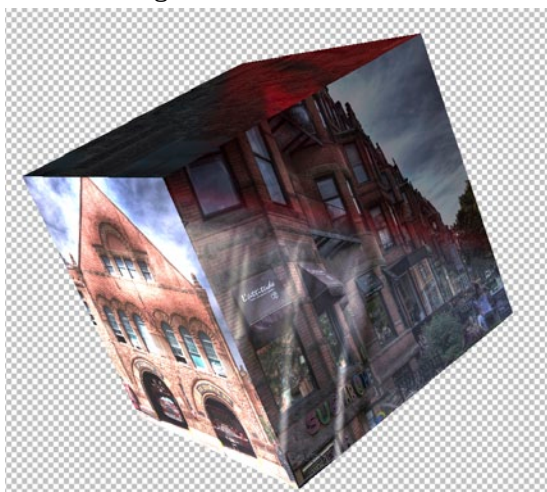
**Lights:** Control and create lights. **Materials:** Control the textures. **Mesh:** Where you control the models.



Photoshop allows you to position, scale and rotate 3D objects, but does not have any features to allow you to directly manipulate the shapes. If you want to do this, check out the Plugin-ins from [Strata](http://store.strata.com/?Click=4867), (<http://store.strata.com/?Click=4867>) that allow that kind of extended functionality.

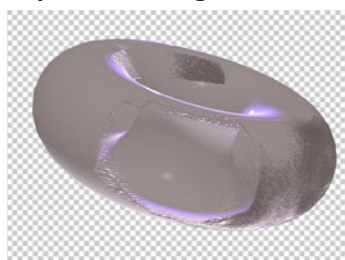
## TEXTURE

Photoshop CS4 has really stepped up to the plate with the texturing features.



## 3D OBJECT PAINTING

You can paint directly onto your 3D surfaces and they will actually be applied to the models. There are different ways of painting. You can do a basic diffuse which is just like painting onto a 3D object. You can use bump, which will actually etch into the surface for a 3D looking texture. There are other things like glossiness, self illumination, reflectivity and shininess which all effect the lighting and the way the shape responds to it. You can also paint on opacity, which allows you to paint on portions of transparency or semi-transparency to your objects. These features are deceptively powerful. You can still unwrap the textures and apply photos, or your own designs as textures and enviroments.



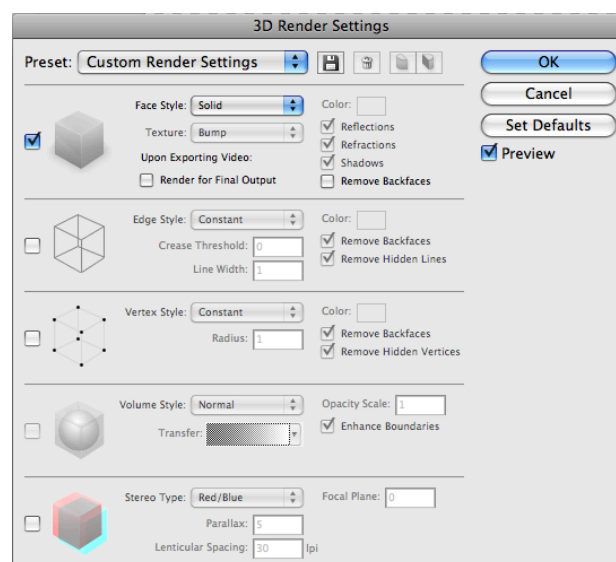
## LIGHTING

There is a new 3D scene panel that controls features like meshes (shapes), lights and materials (textures) and even environments (used for reflections). There is a lighting widget where you can choose between 3 different types of lights and change properties such as fall-off and shadow.

## RENDER

Photoshop CS4 Extended comes with new render settings including ray tracing for better quality renders.

## ANIMATION



We now have the ability to animate the shapes and cameras. This is a huge addition to Photoshop extended. Not only can you animate the shapes themselves, you can animate the textures and even apply video to them. If you want to do 3D animation sin After Effects or Flash, you can create them in Photoshop, import them to After Effects and then output them to Flash. All the render and animation properties are controlled from Photoshop and then updated in After Effects as a Photoshop 3D layer. This makes for some very eye-popping possibilities!

*Colin Smith is a best selling author, digital artist, speaker and creates popular training videos. He is founder of PhotoshopCAFE.com.*



# GPUs POWER THE CREATIVE REVOLUTION WITH ADOBE CS4

Jim Black - NVIDIA

With the launch of its new Adobe Photoshop CS4, Adobe Systems Inc. is the latest in a trend of visual computing companies grabbing on to the massively parallel processing power of GPUs for more than just rendering pixels to the screen. With GPU acceleration, Photoshop CS4 enables a faster, more natural way of working with images, while improving quality and productivity. The latest edition in a long line of award-winning tool suites, **Adobe Creative Suite 4 is the first application set of its kind to take advantage of the power of native GPU acceleration.**

What does this mean for you? It means that with an GPU, Photoshop CS4 is faster than ever. It will be easier to manipulate and handle your images and you will spend less time waiting for your computer to finish a task. You don't need to have a GPU in your machine to use Photoshop CS4, but it will unlock certain features and speed.

With consumer digital cameras routinely being offered with five or six megapixels and professional cameras producing 12 megapixel or higher images, digital pictures are growing bigger and bigger and take more and more processing power to process and display. Adding a GPU, or upgrading your existing GPU to one supported by Photoshop CS4, may be the single most important step you can take toward better performance with Photoshop CS4.

Photoshop CS4 detects the presence of a GPU and automatically turns on the accelerated image handling features:

- *Canvas rotation*—the new Rotate View tool is instantaneous and smooth. There's no need to manually set the image rotation angle; simply grab and spin it to any orientation you want, all with no waiting.
- *Zooming*—no stuttering or preview lags, just speedy zooming in and out of all file sizes, big and small.
- *Flick panning*—use the Hand tool to "toss" images across the screen for a natural, real-time pan in any direction.
- *Fast antialiasing*—when adding text or objects to your photos, jagged edges become a thing of the past.
- *Brush resizing*—simply drag your mouse to resize brushes, preview brush strokes before you make them, and experience higher precision tablet tracking.
- *Other features accelerated by NVIDIA* graphics include Photoshop 3D movement, high-dynamic-range tone mapping, and color conversion.



## WHAT IS A GPU?

A GPU is a massively parallel graphics processor that is responsible for the visual experiences on PCs, notebooks, workstations, cell phones, and game consoles. NVIDIA GPUs are some of the most complex processors ever built, and feature up to 240 individual processor cores that not only power high resolution gaming experiences, but also high definition movie playback, photo, map, and web applications, video encoding and transcoding tasks, and rich user interfaces. Companies like Adobe have started to tap into the massive parallel processing power of GPU's to enable more intuitive and natural ways of working with images as well as to decrease the amount of time it takes to do processor intensive tasks like pre-viewing and encoding video.



Windows	Memory	User	Price Est.
GeForce 9400GT	512Mb	Entry	\$59
GeForce 9500GT	256/512Mb	Entry	\$70
GeForce 9600GT	512Mb	Mid	\$210
GeForce 9800GT	512Mb	Mid	\$229
GeForce GTX 260	896Mb	Pro	\$422
GeForce GTX 280	1Gb	Pro	\$499
MAC	Memory	User	Price Est.
GeForce 8800GT	512 MB	Mid	\$299
GeForce 8600M GT	256/512 MB	Macbook Pro	N/A
Quadro FX 5600	1.5 Gb	Pro	\$2,999

**Entry:** Single displays and work with smaller file sizes.

**Mid:** Work with dual monitors or higher resolution image (most Photoshop CS4 Users).

**Pro:** Multiple high resolution displays and very high resolution images (Photoshop CS4, Premier CS4, and After Effects CS4 power users.)

Jim Black is the Director of Worldwide Technology Evangelism, responsible for ensuring technical alignment between NVIDIA and strategic developer partners. Jim joined NVIDIA in February 2000, prior to that he was a product manager for both Apple and Netscape. He holds B.A. and J.D. degrees from Wake Forest University.





# CAMERA RAW 5

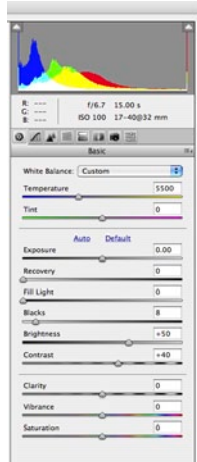
Tim Cooper - [timcooperphotography.com](http://timcooperphotography.com)

## THE NEW LOCAL ADJUSTMENTS IN CAMERA RAW

Adobe just keeps making the Raw Converter better and better. With the newest version (Adobe Camera Raw 5.0), we now have the ability to locally edit our Raw images! Imagine being able to dodge and burn without using layers, or darken a sky without going even going into Photoshop. The folks at Adobe have conceived a system that allows us to locally edit our images right in the Camera Raw dialog box. Couple this with the use of smart objects and we have more power and control over our photographs than ever before.

### LOCAL ADJUSTMENTS

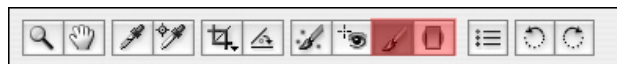
Photographers have been altering their images since the dawn of photography. A little lighting here, some darkening there, changing the contrast of their printing paper, using a filter under the enlarger lens or choosing a longer exposure time. These methods were common darkroom practice. With the advent of digital imaging, these practices have not so much changed as just become easier.



There are two types of changes we can make to our images. Those that affect the entire image (global adjustments) and those that affects only certain areas of the image (Local Adjustments). When you open an image in Camera Raw and begin working with the Basic Tab (Fig. 1.1) you are adjusting the entire image. You are applying Global Adjustments. This is, of course, is the necessary first step. You may add

a little exposure to your photo, increase the contrast a touch, or pump up the saturation a bit. These are familiar sliders to those who have worked in Camera Raw before. But what happens if you want to just lighten a face or darken only a sky? You now need to apply Local Adjustments.

There are two new tools in Camera Raw that allow you to work locally on your images, the Graduated Filter and the Adjustment Brush shown highlighted in red in Fig. 1.2. These tools allow you to target a



certain area and then apply a change of Exposure, Brightness, Contrast, Saturation, Clarity, or Sharpness to that area only. You can even overlay a color locally with these tools!

### USING THE LOCAL ADJUSTMENT BRUSH

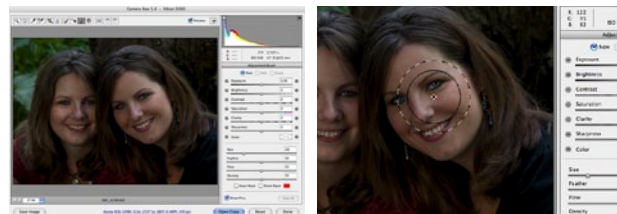
So now that you know what these tools can do, let's look at how to use them. Fig. 1.3 shows the Raw Converter with an underexposed image open. I have clicked on the Adjustment brush so the panel on the right hand side now reflects the options that apply to that tool. When you mouse over your image, you can see that you have the adjustment Brush all ready to go-Fig. 1.4.

The goal here is to first:

Define what you would like to do the area-add brightness or contrast

Then define the area that you want affect.

Step 1 starts with making your adjustments on the right hand panel. I will start by bumping up the

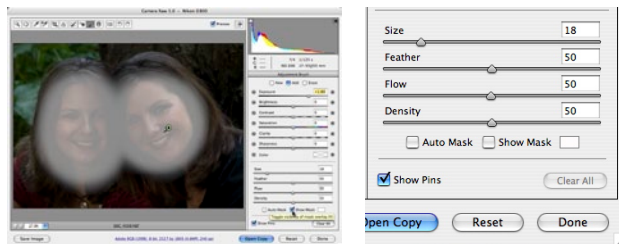


exposure to +1.00. At first I will not know how much to add, but we can fine tune that later.

Step 2 simply requires you to paint over the area that you want to affect. The additional exposure is added to that area as you paint. I have increased the exposures slider and finished painting in the other face.



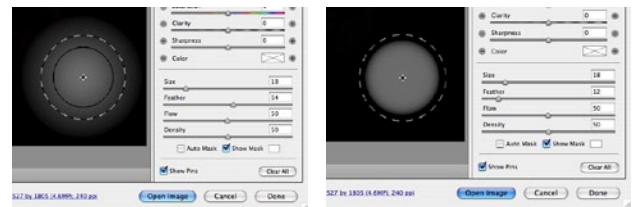
As you define the area, you are actually painting a mask with the paintbrush. By checking the Show Mask box you get a visual of where you are painting as seen in Fig. 1.7. Uncheck the box to remove the mask overlay. To change the mask color, double click on the color box next to the Show Mask box and choose a new color.



The overall effectiveness of your local adjustment is going to largely depend on how you paint your mask. Fig. 1.8 shows section of the panel that governs your paintbrush as you paint.

**Size-** Controls the overall size of the brush. For those of you who wish to use the keyboard shortcuts instead, Left Bracket key shrinks the size or Right Bracket Key enlarges the size.

**Feather-** This determines how soft the brush edge will be. A higher number gives you a softer brush so that your adjustment feathers out, a lower number gives you a harder brush. Fig. 1.9 shows a low feather of 12 and the corresponding mask it creates and Fig. 1.10 shows a high feather of 54 and its mask. Most of the time when painting in a local adjustment, you want your brush feathered. Rarely will you use a hard edged brush.



**Flow-** This slider controls the rate of application of the adjustment, or how much comes out when you're painting. A low flow rate will keep building up to the max density you have set in your density slider. Keep this setting at 100 if you are using a mouse and experiment with it if you are using a pressure sensitive tablet.

**Density-** controls how much opacity there will be total. Keep this setting at 100 if you are using a mouse and experiment with it if you are using a pressure sensitive tablet. If the Density is set to 100, then you get 100% of your adjustment coming through on your image. This is where I recommend beginning. It is easier to paint a 100% density mask and then control the amount of your adjustment through the Exposure, Brightness, Contrast, etc. sliders.

**Auto Mask-** When checked, this box attempts to control the brush strokes to areas of similar color.

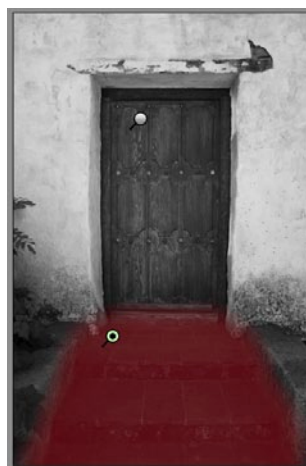
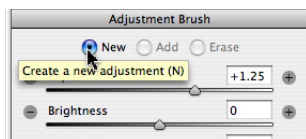
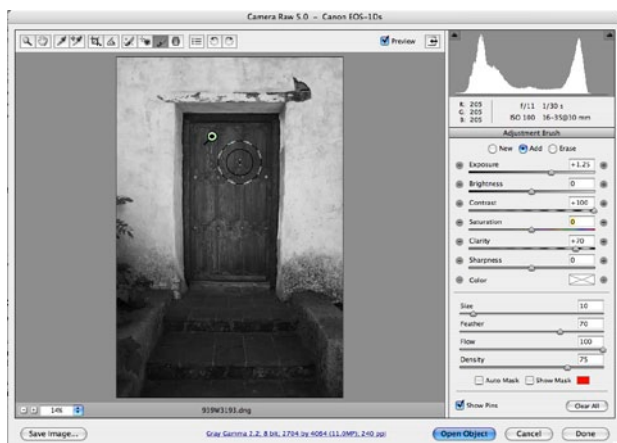
## MULTIPLE LOCAL ADJUSTMENTS

The Raw Converter also allows us to have multiple masks, defining different areas. I have a grayscale image that I would like to fix both the door and the stairs, but each separately. Each area needs slightly different adjustments. I begin by clicking the Adjustments brush. Notice that the new button is checked by default. This means I will be starting a new mask with the adjustments that are currently set.





I set the adjustments to +1.25 Exposure and +100 Contrast and painted in the door. Notice in Fig. 1.12 the small green circle with a black dot in it? This is called a Pin. This Pin lets me know that I am working on the door mask. After painting, the door looks much more alive. The bump in contrast and exposure has brought out more of the details.



So if you stop painting and begin again, you are still painting on the same

mask. Now to fix the stairs. In Fig. 1.13 I have clicked on the New button. This lets me start a new mask. Notice that my settings have not changed. These settings are Sticky so they always revert back to the last settings used. I will go ahead and begin painting using these settings and then return to them later to adjust if necessary. As soon as you begin to paint, the New button returns to the Add button.

So if you stop painting

mask. Fig. 1.14 shows the new mask after it has been painted. Now there is a new Pin. This pin indicates the stairs mask. It now has the black dot in it. The door mask Pin is solid and uncolored. This indicates that it is inactive. Whether I am painting or moving sliders in the adjustment panel, the effects will take place on the active mask-the one with the black center dot. Returning to the adjustment panel I increased my exposure to 2.60 and lowered my brightness to -67 so I would lighten the mortar between the stones without significantly brightening the stones themselves.

If I wanted to return to the door mask, I simply click on the pin for that mask. The mask temporarily shows, and the pin gets the black dot. Now my adjustments apply to that mask. I move my exposure up to +1.45 to make the door a touch brighter. Fig. 1.15 shows the finished image. To leave the Adjustment Brush mode,



simply click on any other tool. Your Local Adjustments are written in to that image and you are ready to proceed with Global adjustments once again. When you are finished editing your image press Done to save your changes and close the file. Press Open Image to open the file into Photoshop for further editing.

### A COUPLE OF OTHER HINTS:

Checking the Show Pins box allows you to view the pins (recommended). If you turn this off you might not know which mask you are working on!

When you are working with the Adjustments brush, the preview button turns on and off the local adjustments only. All other global adjustments stay as they were when you entered this area.

Double clicking on any of the sliders, returns them to the zero position.

If all of your sliders are at the zero position, you cannot create a new mask. One of the values must be changed to start painting a new mask.



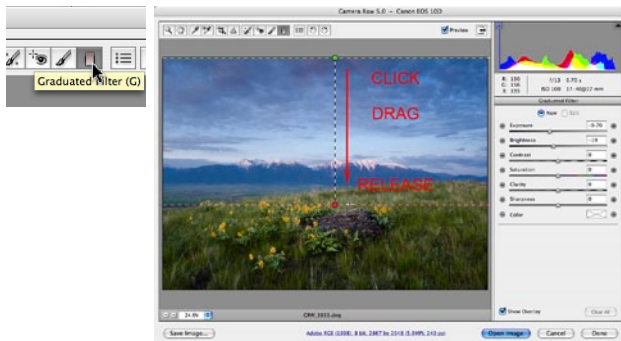
Check the Eraser radio button and paint to remove the effect from that area (you are removing the mask)

You can paint different densities on the same mask. Begin by painting at 100% Density. If you want to add the same adjustment to other places on the image, but not quite as strong, simply lower the density and paint them in.

Pressing Command+Z (PC-CTL+Z) will undo your last step in working with the Adjustment Brush. Pressing Command+Opt+Z (PC-CTL+Alt+Z) will keep stepping you back in time through all of your edits with the Adjustment Brush.

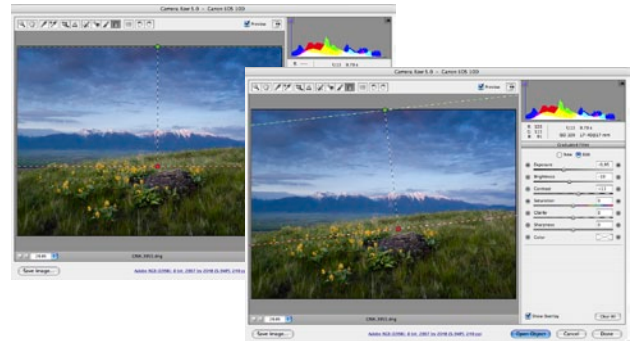
## THE GRADUATED FILTER

The other great local adjustment tool to find its way into the Adobe Camera RAW 5.0 is the Graduated Filter. Fig. 1.16 shows the Raw box open with Graduated Filter tool selected.



The Graduated Filter tool works very similar to the old Split Neutral Density Filters-except much, much better. This tool gives us complete control over our filter. You can use this tool when you want to darken, lighten, and change contrast or color in a large part of the image. The image in Fig. 1.16 is a perfect candidate for this tool. Here I want to darken down the sky to give it more punch.

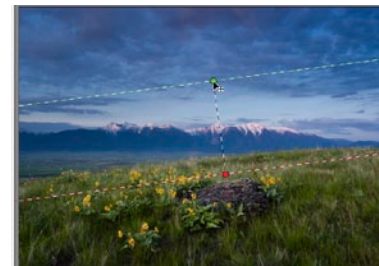
With the Graduated Filter selected, I can see the now familiar sliders to the right. I will use the exposure slider to darken down the sky. I click at the top of the image and start to draw down to the center of the image. This draws out the gradient and reveals the darkening from the lowered exposure. Now I have the chance to readdress the sliders. In this case I lowered



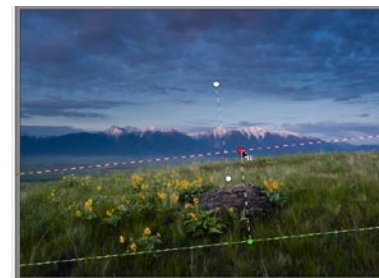
my exposure and raised my contrast to get the pop I was looking for in the sky. Fig. 1.18. Looks pretty good but we can make it better. The bottom of the gradient does not align with the hillside.

To rotate the gradient, move your mouse over the line of the gradient and push up or down as seen in Fig. 1.19.

To move the bottom line upward click on the red circle and push up.



To move the top line downward, click on the green circle and push down.



Remember that what you are actually drawing is the gradient itself. Everything above the Green circle is receiving the full adjustment, and everything below the red circle is receiving no adjustment at all. The adjustment decreases in intensity from the green line down to the red line. So in Fig. 1.20 you can see that I am lowering my green line so that I am adding more of the darkening adjustment lower in the sky. This has the effect of shortening the gradient. Going too far with this can make your transition zone (gradient) more obvious.

Much like the Adjustment Brush, you can create more than one gradient in your image. Simply click on the new button and draw another. In the case of

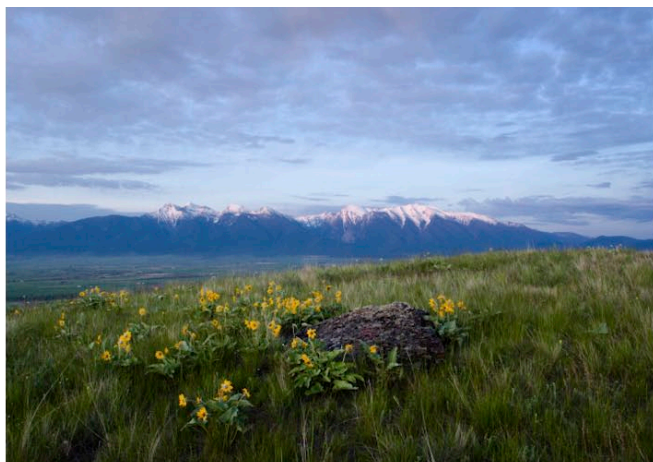


Fig. 1.21, I will draw a gradient from the bottom up to saturate the foreground and increase contrast. You will notice that your first gradient has mostly disappeared and is now represented by white circles. It is no longer active. This means the effect of it is still present, but you are no longer editing it. The new (active) gradient has the red and green circles. If I made any further adjustments to the sliders, it would apply to this new gradient.

You are free to combine the affects of the gradient tool and the local adjustment tool in one image. In Fig. 1.22 I have clicked on the Adjustment Brush and lightened up the rock a little. I then lowered the density on my brush and painted the yellow flowers. This allowed a little of the lightening through but not 100%.

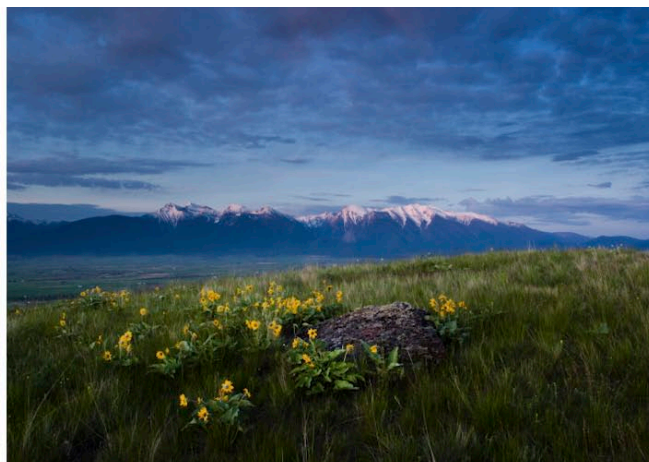
When you are finished editing your image press Done to save your changes and close the file. Press Open Image to open the file into Photoshop for further editing. Fig. 1.23 shows the before and after.

### A COUPLE OF OTHER HINTS:

Holding down the shift key while dragging the gradient keeps the gradient traveling in a straight line. It is much easier to do this first. To rotate, move your cursor over the line until it becomes the curved arrow. Now rotate. This gives you much more control.

If you decide that you do not like a gradient, while it is active (red and green), just hit the delete key to get rid of it.

To activate a gradient when it is displayed by white circles, click on one of the circles.



Click the Show Overlay box to hide and show the overlays. It is often easier to adjust the sliders when they are not present.

You can pull either the red end or green end off of the canvas to get an even smoother gradient.

Double clicking on the color box brings up a box where you can choose a color. This color will be overlaid in the gradient. This can be good when you want to warm up a foreground or add color into the sky. Be careful. Use the saturation slider at the bottom of the box so that your effect is not too garish.

You can use the gradient tool sideways as well! Same technique, just drag sideways.

The Preview box only toggles on and off the Gradient effect when you have this tool selected. It will not turn on and off the global settings.

The Clear all button does just what you think it will: Remove all of the gradients you have created.

Pressing Command+Z (PC-CTL+Z) will undo your last step in working with the gradient. Pressing Command+Opt+Z (PC-CTL+Alt+Z) will keep stepping you back in time through all of your edits to the gradient.

The plus and minus buttons on either side of the sliders will move your slider in either .25 or .50 jumps.

*Tim Cooper is an author and photographer. He travels the nation teaching Photographers through Rocky Mountain School Of Photography. He is author of the Perfect Exposure and Perfect Composition training videos (PhotoshopCAFE.com) [timcooperphotography.com](http://timcooperphotography.com)*

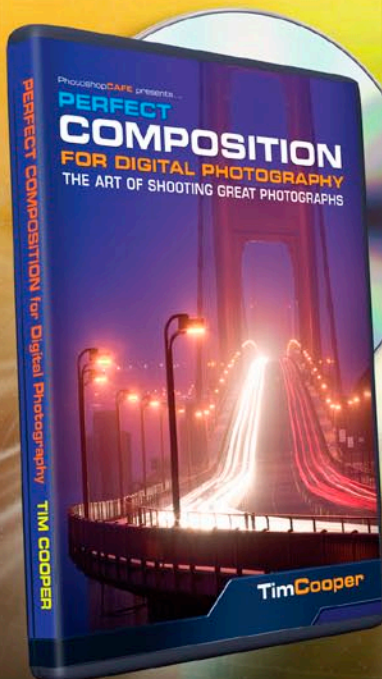


# DIGITAL IMAGING SURVIVAL KIT

## PERFECT COMPOSITION FOR DIGITAL PHOTOGRAPHY

**Go from taking snapshots to capturing photographs.**

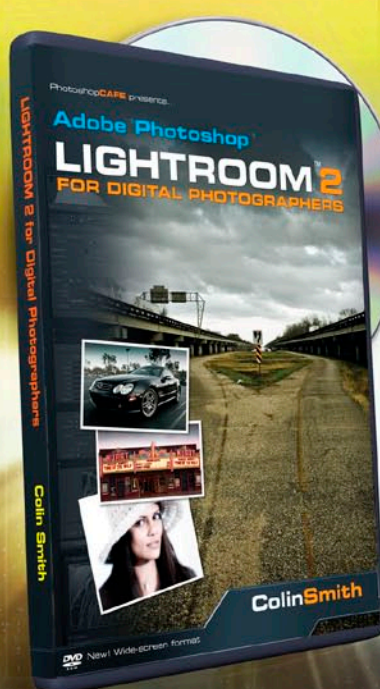
This video teaches you how to transform your photography! Your images will instantly become more powerful and engaging. In addition to teaching you the rules of composition, Tim shows you why the rules work, and when to break them! This video takes you through the steps of seeing, designing, and executing the final composition. Learn how your shutter speeds, f-stops, and lens length are crucial to composing your photo. Never take a boring shot again. **90 mins.**



## Adobe Photoshop LIGHTROOM 2 FOR DIGITAL PHOTOGRAPHERS

**The most comprehensive video available for Lightroom 2**

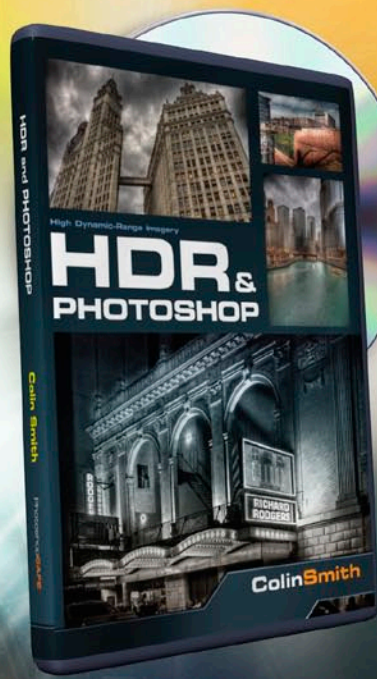
All new for Lightroom 2. This is the most comprehensive video on the market for Lightroom. Learn how to import, organize, develop and output all your captures with effortless ease. Enjoy in-depth coverage, pro techniques, secret tips and Colin's way of breaking down even the most complex tasks into quick and easy to understand techniques. You'll spend less time in front of the computer and more time behind the camera! **7 hours.**



## HDR & PHOTOSHOP

**Learn how to extend the dynamic range of any Photograph!**

Have you ever looked at a stunning HDR image and wondered, "how did they do that?" This video will serve as your easy to follow and informative guide to the world of HDR. When used correctly the 32 bit tools in Photoshop will enable you to create drop-dead gorgeous images with effortless ease. Learn some clever tricks that will enable you to boost the dynamic punch of Low Dynamic images. You'll be able to supercharge any image with this bag of tricks in your arsenal. **90 mins.**



**Save 10%** use code CSC808  
[www.PhotoshopCAFE.com/video](http://www.PhotoshopCAFE.com/video)

**NEW!** A DOZEN OTHER TITLES  
See website!



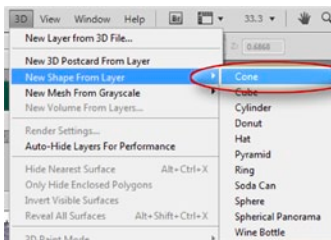
# PHOTOSHOP CS4 AND 3D

Stephen Burns - [www.chromeallusion.com](http://www.chromeallusion.com)

Adobe is bridging the gap between two dimensional and 3 dimensional approaches to creating art. It started with CS3 where we have the ability to import 3D objects into 3D Layers and have some of the same navigational functionalities as 3<sup>rd</sup> party 3D program. In addition, we can access the textures via the use of Texture Layers. This gives us the flexibility to alter them to match our final vision in post production.

Now we have the long awaited Photoshop CS4 that has upgraded its 3D capabilities greatly from its predecessor. Its 3D engine goes beyond reading the object and its textures. It will allow you to import & add lights to your 3D scene. It will also read and apply Glossiness, Specularity, Bump and Reflection maps. Photoshop reads its texture information off of UV maps (U –Horizontal and V-Vertical). These are basically 2 dimensional images maps that are mapped onto 3 dimensional surfaces. This style of surface mapping allows the most flexibility as to where you apply your textures.

In this tutorial we are going to explore UV mapping in a 3D program and import the 3D object into CS4's 3D Layers. Then we will discover the great flexibility that we have with the new advances to the texturing engine.



Access the 3D menu

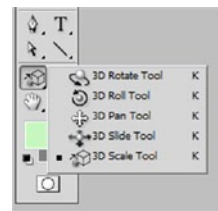
any image and select the Cube option to create a 3D cube.

Let's start with the basic 3D options for creating 3D primitives from single or multiple images. You can access this under the 3D options located on your menu bar. So, Open

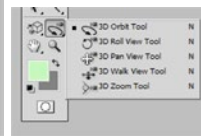
any image and select the Cube option to create a 3D

If you are a beginner at 3D modeling and texturing, CS4 will help you get familiar with the basic tools and texturing capabilities through its intuitive interface. Primitives are basic 3D shapes such as spheres, cylinders or cubes to name a few. Essentially, CS4 will take any image and place it onto the primitive that you choose. In this example I have chosen a Cube. Let's learn how to navigate a 3D object.

Take a look at your tools bar and notice that we have something new. You will see a toolset for navigating 3D objects imported into CS4. There are two sets of tools. One set is for the navigation of the object and the other is for the navigation of your camera.



Navigational tools for the 3D object



Navigation tools for your camera

## BASIC 3D NAVIGATIONS

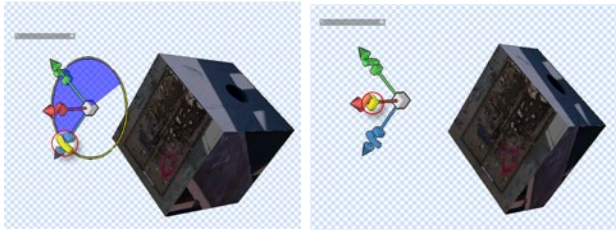
When you select any navigational tool a 3D Axis guide automatically appears adjacent to your model that has red, green and blue color designations. These correspond to X, Y and Z axis. On a grid the "X" axis (red) is simply a movement going from left to right. The Y axis (green) is a movement going up or down. And finally, the Z axis (blue) is movement going in or out into the scene.

Access the 3D menu

## STEP 1.

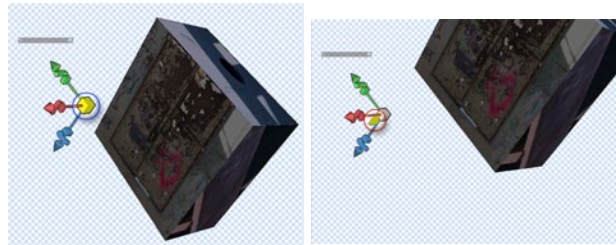
If you place your mouse on a circular shape for any of the axis take notice that a ringed shape will appear that designates the direction which you will be restricted to. When you rotate automatically a dark blue highlight will display the position where you began and where the position ends.





*Rotation along a designated axis*

*Stretch along a designated axis*



*Resize along all axis*

*Reposition your object along a designated plane*

Next, if you place your mouse directly on the cubic shape located at the end of each of the axis you will resize the shape of your object along that axis.

Place your mouse on the larger cubic shape where all of the axis connects. If you click and drag here the entire object resizes without distortion.

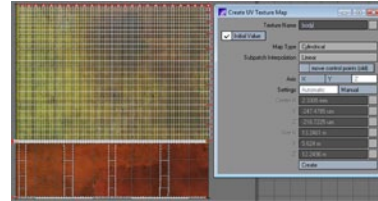
Finally, you can shift your object along a designated plane. This places your mouse on the plane between two axes allowing you to drag your mouse.

Now that you have a basic idea how to navigate your 3D object let's take a look at a 3D object that was created in NewTek's LightWave ([www.newtek.com](http://www.newtek.com)). We will examine how to bring in Third-Party 3D models into Photoshop's 3D layers.

## IMPORTING THIRD-PARTY MODELS

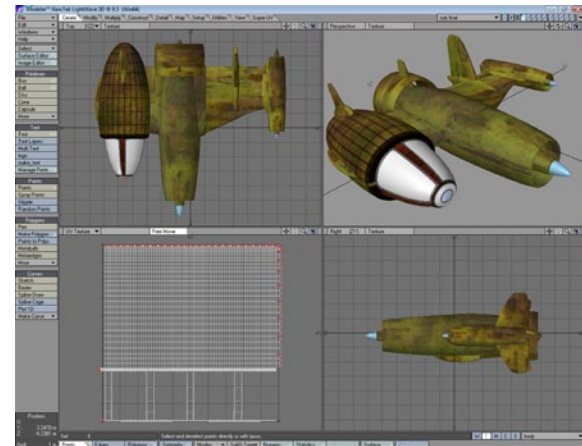
Take a look at figure nine. What you're looking at is a texture laid over UV coordinates for the body of a submarine created in LightWave. UV coordinates are simply the surface of the 3D object that has been unwrapped and laid out like a flat sheet of paper so that we can draw or paint on it. When you are completed with drawing or painting on this paper we can then wrap it back on to our object to display the new edits that are accurately placed. For example if we want the rims of the windows to be black we simply find

that location on the UV map that is designated to the window's rims and paint that area black. When the map is reapplied to your 3D object your window rims will take on that color. This painting or editing is done in any two dimensional digital paint program which in this case is CS4.



*Example of UV map with texture of submarine's body*

Take a look at figure 10 and you will see the top view (top left), side view (bottom right) and the perspective view (top right) of the submarine. On the bottom, left hand corner you will see the UV map for the submarine's body. Let's define further where that is. The egg shaped cockpit on the left hand side of the model is designated as the submarine's body.



*Figure 10: 3D model displayed in LightWave*

Figure 11 shows the panel that displays all of the textures for this sub. Please take note of them because when we go into Photoshop you will see these names applied again.

*Fig 11: View of LightWaves texture panel*



## IMPORTING YOUR MODEL INTO PHOTOSHOP

Let's go back into Photoshop and import the model that was created in LightWave. It is important to know that Photoshop will read several formats natively that include the following:

3DS

Obj

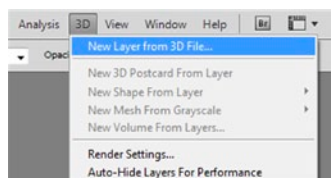
DAE

KMZ

U3D

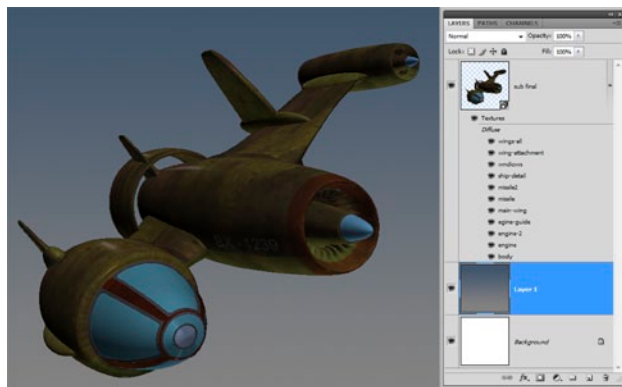
Depending on your software of choice, check with the manufacturer to find out if they have created a plug-in for Photoshop that will read and import the application's models and textures. In this example the LWO Importer can be downloaded from NewTek's site ([www.newtek.com](http://www.newtek.com)).

To import any 3D object into Photoshop's 3D layer access your 3D menu and "new layers from 3D file"



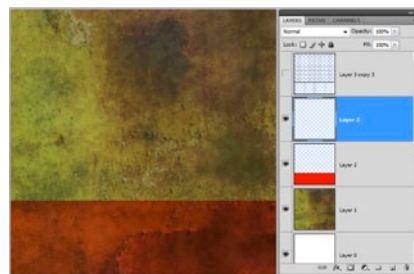
*Import object into Photoshop's 3D layers*

Once the object is imported you will see in your Layers Palette not only the thumbnail of the model but the textures that have been applied to it through LightWave as well.



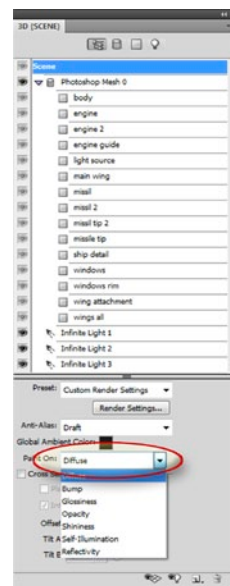
*Display of the imported model from LightWave*

If you double click on the texture as a designated body automatically the texture will open up into its own file.



*Display of the texture for the body of the ship*

This texture can be edited like any image in Photoshop. In this example a yellow stripe has been applied around the base of the windows. After the stripe is applied all you need to do is hit Ctrl S/Cmd S to update the model.



*Yellow stripe applied to the model*

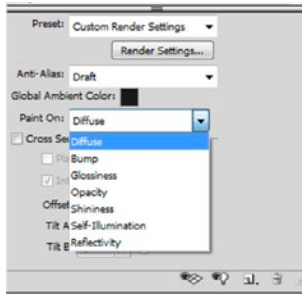
Figure 16 shows the visual result of the model in Photoshop.

*Fig 16 Update the texture on the model*



The technique that I have shown you works well but is an old technique from CS3. CS4 has been updated to take advantage of the paint tools. In other words we can utilize our Paintbrush to paint directly onto the model. This feature is really going to revolutionize the workflow of 3D modelers and concept artists.

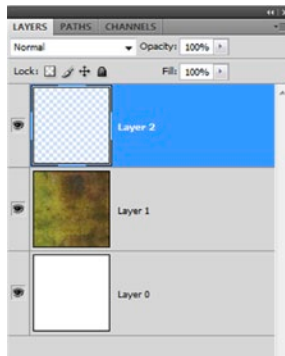
To start it is important to open up your 3D Palette. Near the bottom of the palette you will see an option that says 'Paint On'. Make sure that 'Diffuse' is selected. This option simply allows you to paint directly on the surface of the texture within that particular layer.



Experiment with these basic shapes to get to know how images are mapped onto their surfaces. Simply open a bitmap image in win this particular

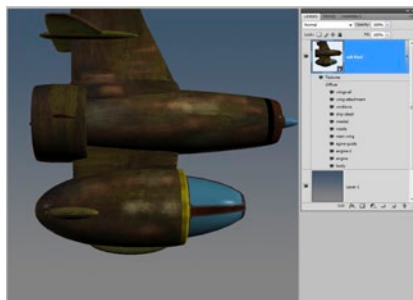
#### Set 'Paint On' to 'diffuse'

I recommend that you apply the next procedure to all of your layers because as you are painting on your model you're going to want the entire object to have the ability to accept paint. In order for your object to accept editing from the Paint Brush you need to have a layer that will accept bitmap information. Next click on a layer that designates the texture that you are interested in editing. Create a brand new layer above the one that's already there as shown in figure 18.



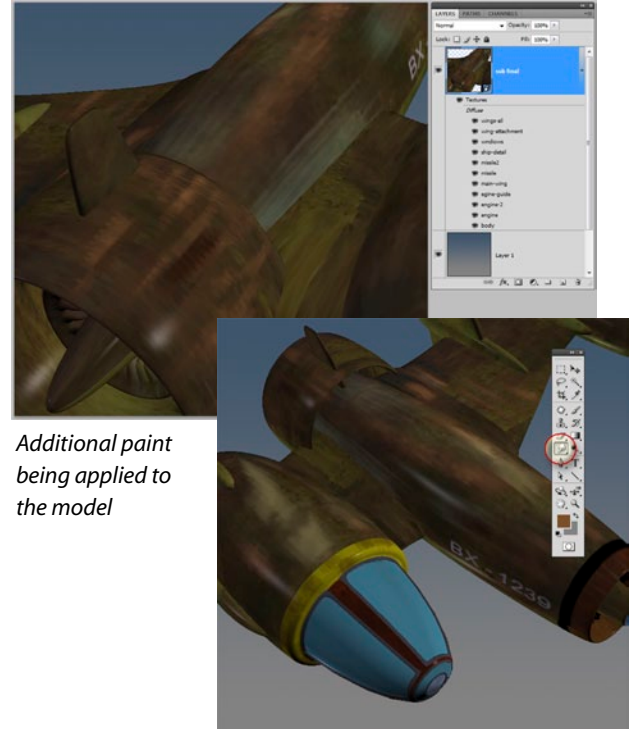
Place a new layer above your texture

Now you're ready to begin painting. Just select your paintbrush with any color that you choose as your foreground color and begin applying it directly to the object. Don't forget to use your navigational tools to move, rotate and pan your object. Figure's 19 through 21 shows examples of the surface of the submarine



edited with the paint brush as well as the smudge brush.

*Paint directly onto the model*



*Additional paint being applied to the model*

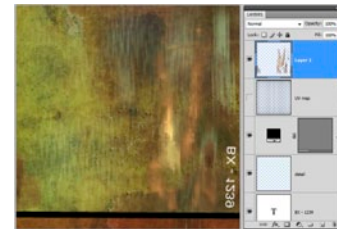


Fig 22: Textures are applied to the Blank layer that we created

All of the information that we paint on the ship will be applied directly to the new layer that we created as shown in figure 22.

### 3D PANEL OPTIONS

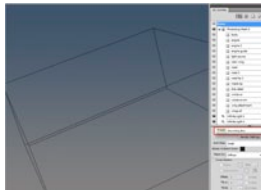
CS4 has given us other powerful tools for viewing and editing the surfaces on the objects. The 3D panel is divided into 4 sections which are 3D Scenes, 3D Mesh, 3D Materials and 3D lights.

### LET'S BEGIN WITH 3D SCENES.

One of the 3D scenes feature is to give you a visual representation of the model in a number of styles. We will look at only 3 of those but experiment with the others on your own. Take a look at Figure 23 thru 25. The Bounding Box options simply places an outline of a cube as a representation of the more sophisticated shape. The Shaded Wireframe displays the edges of the polygons that make up the model. Raytracing rep-



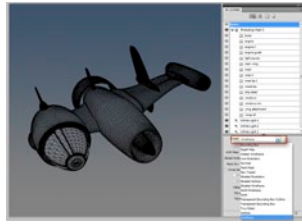
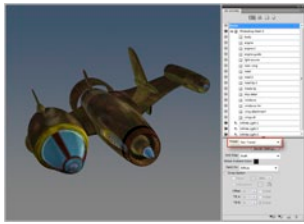
resents the final render. Take notice that Raytracing actually displays the reflections as well as the shadow details.



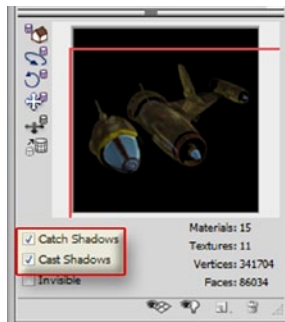
(L) View of the shaded wire option applied to model.

(Lower L) View of the Raytracing option applied to model.

(Lower R) View of the Shaded Wire frame option applied to model

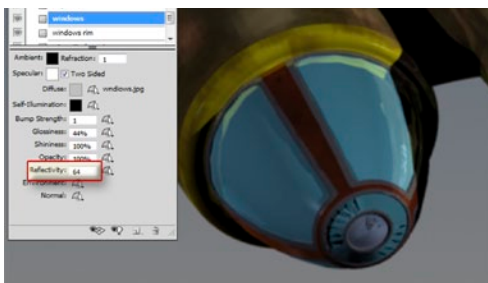


The next button is for your 3D Mesh options. Here you can use all of the navigational tools to position, rotate, scale and move your object. In addition you can choose to Cast Shadows or catch shadow from itself or other objects.



View of the 3D Mesh Panel

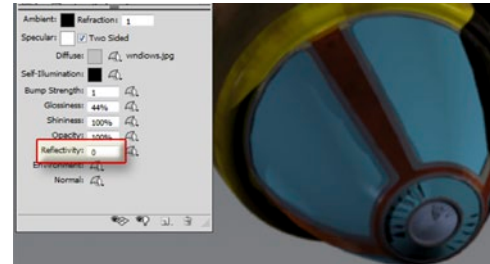
Now, take look at your 3D Materials option. This is where you can modify and add Bump Maps, Glossiness, Shininess, Opacity and Reflectivity. In this example the 'windows' material is chose and its Reflectivity is up to 64%. As a result you can see the



reflections from the submarines side.

Reflectivity applied to 64%

Figure 28 shows the Reflectivity set to '0'. Now reflections are no longer applied.



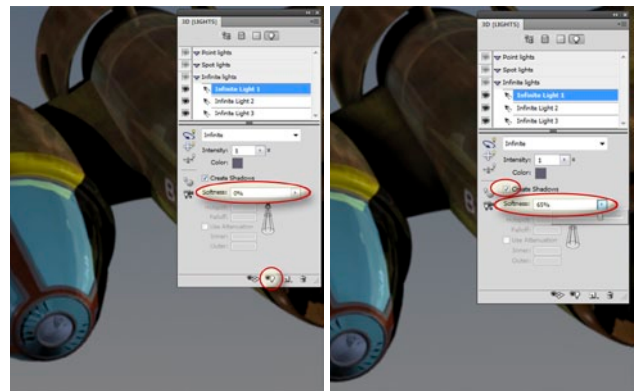
Reflectivity applied to 0%

## APPLYING THE ALTERING LIGHTS

One of the more powerful features in CS4 is the ability to add, manipulate and move lights through the document. To see the lights themselves in your document you must turn on their visibility which is an icon at the bottom of the 3D Lights palette. Let's start by taking a look at controlling shadows.

Figure 29 shows the Softness option set to 0%. Take note of the hard edge of the shadow.

Figure 30 shows the Softness option set to 65%. Here the edge of the shadow is soft and pleasing.



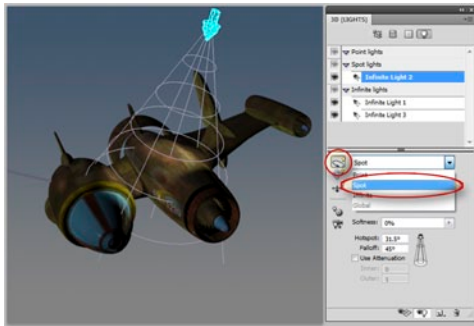
Softness set to 0%

Softness set to 65%

There are several types of light source in your scene. As a default you have 3 light sources automatically applied to your scene and they all will be Infinite light sources. You can alter these lights to other styles just by selecting the style from the drop menu as shown in figure 31. Your choices are Spot, Infinite and Global. Spot is more directional where you can change its falloff and direction. Infinite is a broader light source that is still directional. Global emits illumi-



nation in all direction. Figure 31 shows the spot light positioned for illuminating the top of the sub.



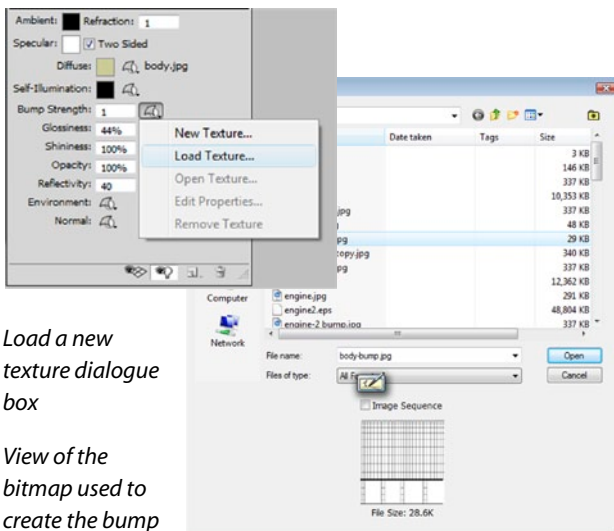
31: Spot Light illuminating the sub

You also, have the option to alter the color to match the lighting in your scene.

## BUMP MAPS

Once the lighting is set up correctly then it's time to bring in your bump maps to really add some character and detail to your model and it's easy to do. Just keep in mind that 3D engines utilize black and white information to create the bump. The highlights give the surface the appearance of rising forward and darker tonalities makes the surface recede.

To apply a bump map go to your Materials panel and next to the Bump Strength then select Load Texture from the drop list.



Load a new texture dialogue box

View of the bitmap used to create the bump

The material for the body of the sub was originally chosen so 'body bump' designates that it's the map for that surface. Figure 35 shows the completed results.

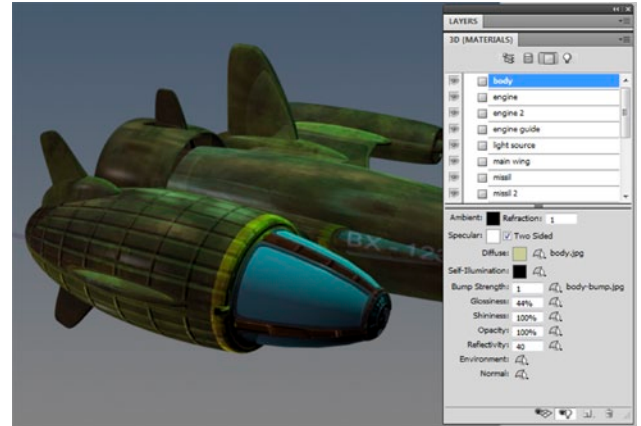
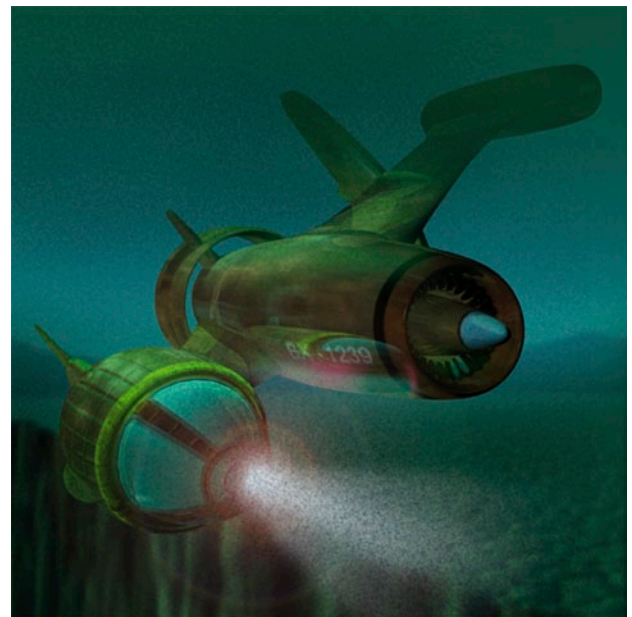


Fig 35

Once you have finished updating the surfaces on your model then you are ready to use it for a concept piece. The final image shows the textured sub as part of an underwater environment. So, the galaxy is truly the limit in CS4.



I hope that you enjoyed this article. Keep an eye out for my new book "The Art of Poser Pro and Photoshop CS4" where we will explore some artistic opportunities with Photoshop CS4 Extended and Poser Pro.

*Stephen Burns has authored several book on Photoshop and digital art. He is a popular artist and runs of the world's largest Photoshop User Groups. [www.chromeallusion.com](http://www.chromeallusion.com)*



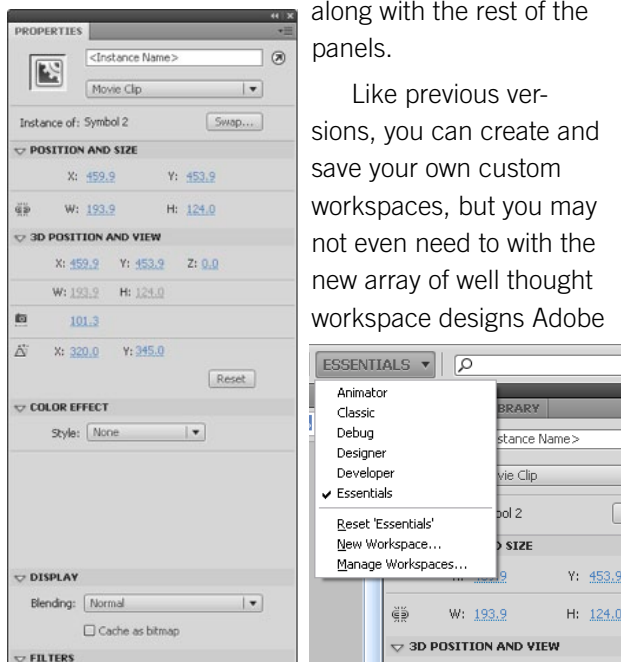
# FLASH CS4

Chris Georgenes

On first launch of Flash CS4, you'll find what I regard as a smart and mature interface. It is amazing to think this is the same program as version 3 when I first discovered it. There are no major changes to the interface in Flash CS4, it will still look familiar to you if you are coming from previous versions. What changed are several subtle refinements to the overall look and feel. Most notably is the new Properties panel – for the first time ever, it is vertical!

Personally this is a major improvement because I have never been able to find a happy home for the older horizontal Properties panel. I use a high a display resolution as physically possible (1920x1200 minimum) and docking the older Properties panel created a lot of empty panel space. Having it undocked forced me to constantly move it around as I worked. Now with CS4, the vertical Properties panel docks perfectly along with the rest of the panels.

Like previous versions, you can create and save your own custom workspaces, but you may not even need to with the new array of well thought workspace designs Adobe



has provided via the menu dropdown. The default is aptly named Essentials and depending on your task at hand, Animator, Classic, Debug, Designer, and Developer are within quick and easy reach.

## NEW PANELS

Allow me to introduce you to the brand new Motion Editor panel, a powerful new tool that provides full control of each individual property of animated objects. Think of the Motion Editor as the Timeline panel's older brother. We'll discover its power later on.

Kuler is now integrated into Flash CS4! The well known and highly praised web-based color mixing application from Adobe is now within easy reach as its own Flash CS4 panel. Very "kool"!



The Motion Presets panel (another one of my new favorites) provides easy access and management of default and custom saved animations. This means anyone can save an animation as a preset and apply it to another object with the click of a button. This allow

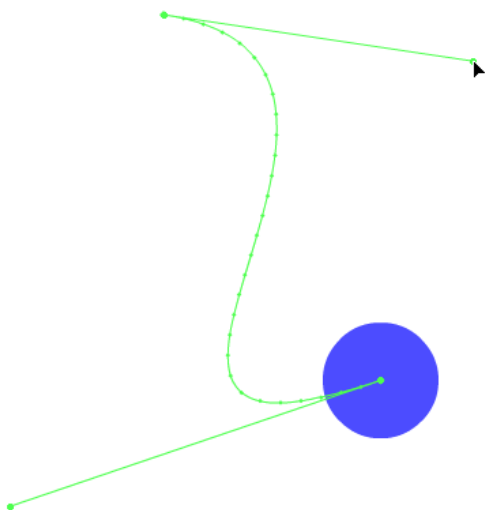
you to build vast libraries of reusable animations and save hours of valuable production time. It also supports import and export of presets for sharing across teams.

### MOTION MODEL (OBJECT-BASED ANIMATION)

For those of you who have ever used Flash for animation, then you are probably familiar with Motion Tweens, a Flash animation staple since the dawn of time. Motion tweening has always been a very straightforward and simple process. The tween essentially interpolated animation between 2 keyframes. This interpolation was based on changes to the object's properties (position, scale, color effect, etc.). What was limiting about the Motion Tween was that it was frame-based, hindering the ability to control multiple properties over the span of the tween.

Now, take all of what you know about the “classic” tweening method and put it on a shelf for a moment.

Adobe has completely rewritten the animation core. The new Motion Model is object-based, not frame-based. This is the major difference between the 2 methods and it opens up several new doors that the older Motion Tween model didn't allow for. Object-based tweening enables additional properties to be controlled independently while reducing the number of steps required with the “classic” tweening method. When a Motion Model tween is applied to an object, a motion path is automatically generated on the stage.

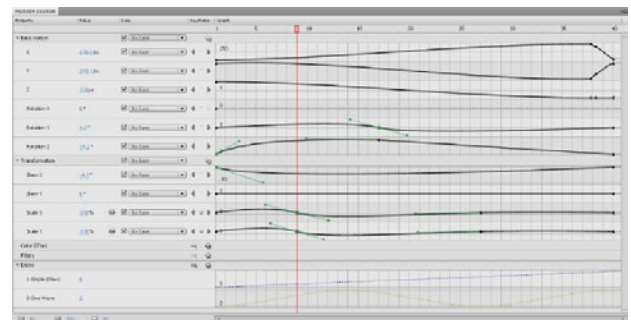


This path is easily modified with Bezier handles and timing can be adjusted throughout an animation without having to manually insert keyframes in the timeline which would break a “classic” tween.

Knowing that the new object-based Motion Model will break any and all previous workflows, Adobe has retained the previous method of motion tween via the right click context menu. It is now appropriately named “Classic Tween”. Thanks Adobe for listening and realizing that having 2 options is always better than 1.

### Motion Editor

If the Timeline panel is used to make your bigger brush strokes, then the Motion Editor is used for your smaller and more detailed brush strokes. The Motion Editor is a powerful new panel that provides fine-tuning of your animations. This is as close to an After Effects timeline as Flash has ever been. Here you can easily edit and control animations across individual properties without touching the Timeline panel. You now have complete freedom to adjust parameters such as rotation, size, color, and more within a tween.



The first category of properties is Basic motion. Here you can fine-tune the position of your object based on its “X”, “Y” and “Rotation Z” axis. The second category is Transformation, allowing you to control the Skew and Scale of your object along its “X” and “Y” axis. Each property has its own hot text slider for quick and easy adjustments as well as the ability to add and remove keyframes.

There is also an Eases category that provides a list of preset eases and the option to create your own



custom eases. You can apply easing to any or all of the properties you wish.

With key modifiers, you can edit the curve of each property and then copy and paste curves from one property to another.

Some of you may rarely use the Motion Editor depending on your animation needs. As for animators using Flash, the Motion Editor may just be the feature you have been waiting for. Imagine a workflow where you can block out your basic animations on the stage using the new object-based Motion Model, and then delve deeper into your animation using the new Motion Editor. Flash bliss if you ask me.

## BONES (INVERSE KINEMATICS)

It's here! It's finally here! Remember when you were a little kid and Christmas morning couldn't come fast enough? Well the holiday gift-giving just came early this year. Inverse Kinematics is now in Flash! I have to say, I have been drooling over this feature since Macromedia's MAX conference in New Orleans back in 2004. I was there as a speaker and during my session showed how I simulated Inverse Kinematic by editing the center point of a symbol based on how I wanted it to rotate. It was not really close to Inverse Kinematics but it sufficed for many years. After my session I was approached by a Flash engineer who happened to be attending my session. With his laptop in hand, he showed me an internal Flash "IK" prototype that was very promising. He later sent it to me to test and play around with but ultimately the feature never made it into Flash for what I can only imagine was internal political reasons.

## THAT WAS THEN, THIS IS NOW.

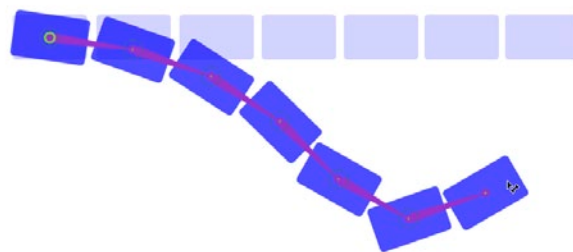
Adobe has appeased the masses by introducing Bones, inverse kinematics for Flash CS4. Simply put, the Bone tool allows you to quickly link several objects together to create a chain-like effect. It is essentially that simple to use too. Duplicate a Movie Clip several times on stage and arrange them as you would like. I have chosen to create a box car scenario.



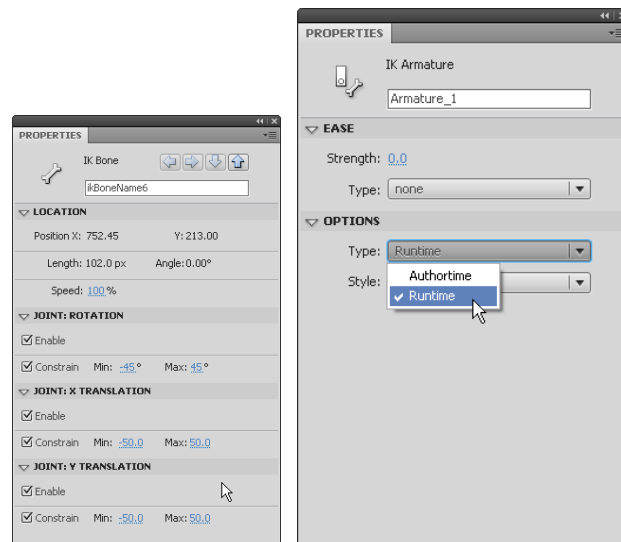
Using the Bone tool, click and drag from one Movie Clip to another, repeating this procedure for each additional Movie Clip.



The very first object in the chain automatically becomes the "parent" in the chain. Flash automatically creates an "Armature" layer for the chain to reside in. Once the chain is complete, use the Selection tool to click and drag one of the objects to see the armature at work.



With the armature selected, the Properties panel is updated to reflect several options. You can enable constraints for joint rotation using simple check boxes and hot text sliders. This is very useful in situations where character animations are rigged with the Bones tool. You can specify how far individual limbs can rotate based on anatomical accuracies. The Properties panel also provides "X" and "Y" constraints in the same fashion. Individual custom constraint parameters can be set for each individual Bone in the chain.



An armature can easily be animated but they can also be developed for manipulation at runtime in the Flash Player. Select the Armature layer in the timeline and then use the drop down in the Properties panel to change the type from Authortime to Runtime.

### 3D TRANSFORMATION TOOLS

If all of that wasn't enough, Flash CS4 supports 3D transformation and rotation of objects in 3D space! Select the 3D Rotation tool from the Toolbar and select an object. Here I have imported a bitmap and converted it to a Movie Clip symbol.

With the object selected, a visually intuitive cross hair is displayed, allowing you to manipulate the object along its x-, y-, and z-axis.

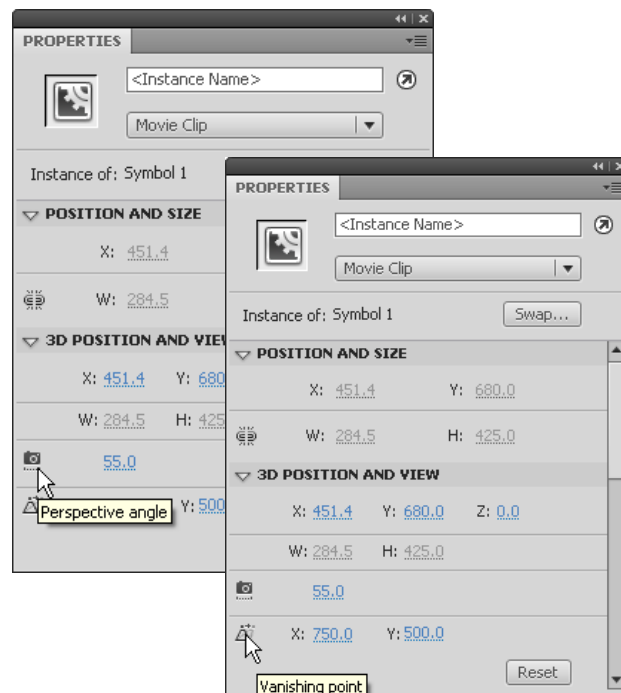
The Properties panel provides local and global transformation tools for precise control. Field of view allows you to numerically define the angle and depth of your animation.

Vanishing point enables you to define the location at which your animation disappears in the distance.

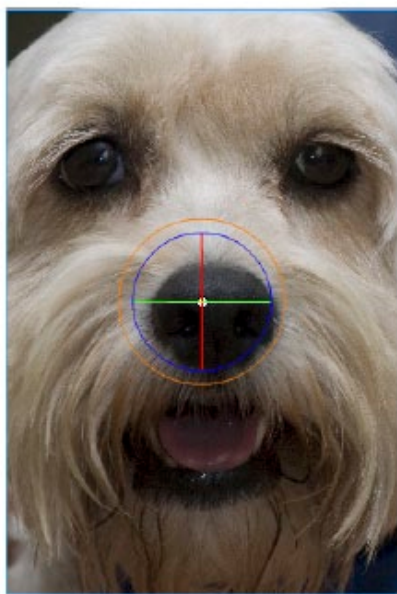
#### Summary

I can easily recall being excited about previous releases, but Flash CS4 may prove to be the most exciting Flash release to date. There are of course a lot more improvements to Flash that you will just have

to discover on your own, but at least now you have an idea of some of the major enhancements Adobe has provided.



*Chris Georgeness, is one of the top Flash Animators in the business, with an impressive list of clients. He is an author and frequent speaker at industry events. He is author of Flash Animation Secrets (PhotoshopCAFE.com). Chris runs mudbubble.com*





## ADOBE ILLUSTRATOR CS4

Darren (Daz) Winder - [www.dawdesign.com](http://www.dawdesign.com)

Adobe has done a tremendous job enhancing old favorites and introducing long awaited new features in the latest upgrade. I personally am excited to be working with the new amazing features, both new and enhanced, in Illustrator CS4. What are those features? Let's take a look!

### FEATURES NOW AVAILABLE IN ILLUSTRATOR CS4

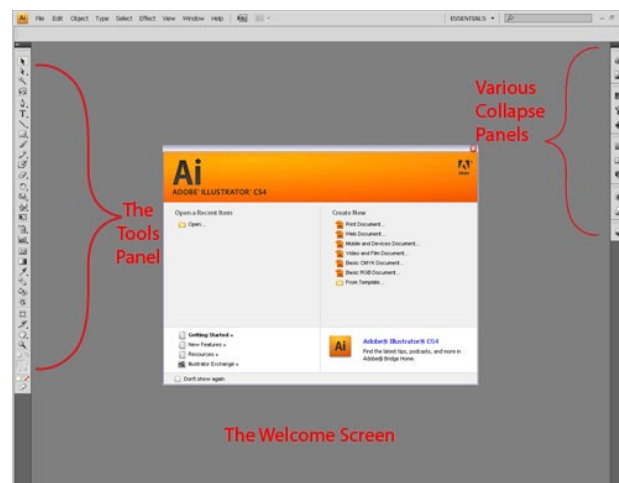
- Gradients - Enhanced
- Appearance of Graphic Style - Enhanced
- Multiple Artboards - New
- Blob Brush - New
- Smart Guide - Enhanced
- Live Color - Enhanced
- Clipping Mask - Enhanced
- Isolation Mode - Enhanced
- Type on Path - Enhanced
- Owl 2.0 - New
- Bleed Support - New
- Separations Preview - New
- Color Blindness Preview - New
- Create and Update Unique ID's for assets - New
- Key Alignment - Enhanced
- File I/O - Enhancements in Tiff
- Graphic Panel - Enhanced
- Metrics - Roman Only Kerning - New
- Text Shuffling Performance - New
- UI Cleanup - New
- Creative Suite Services - New
- Contact Now - New
- Kuler 2.0 - New
- Connections - New
- New Sample Art, Tutorials and Libraries - New

As you can see from this extensive list, this release of Adobe Illustrator CS4 really does have something for everyone. Long time users, I am sure, will be pleased with the accomplished results.

Let's get started and take a look at what the buzz is all about!

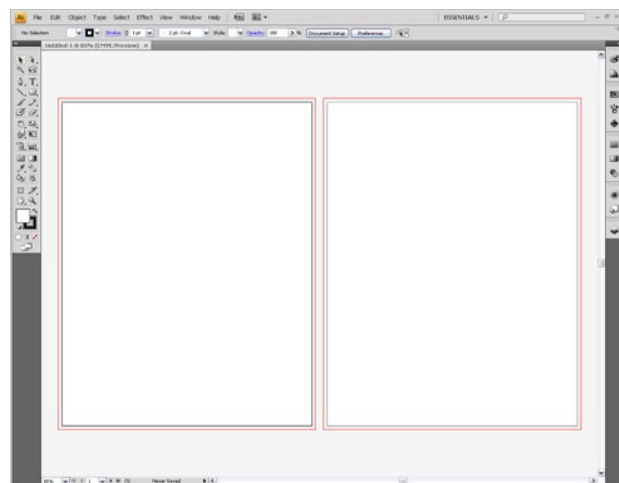
### THE NEW INTERFACE

If the welcome screen is not showing, just go to Help > Welcome Screen.



### MULTIPLE ARTBOARDS - NEW

This feature has been long awaited by many Illustrator users. Multiple Artboards offers the ability to create documents that are multiple pages or double sided in a single file. It also offers a way to create single documents containing multiple assets of any size. You will be able to keep all the art you are creating for one job or client in the same file, this will make it so much





easier to use common symbols, fonts, colors and track changes.

Notice the Tabbed document interface. If you don't like the tab go to Preferences > User Interface and de-select Open Documents as Tabs. I think this is a good idea, but you can't drag and drop from one document to another. You have to copy from one document and paste in another document.

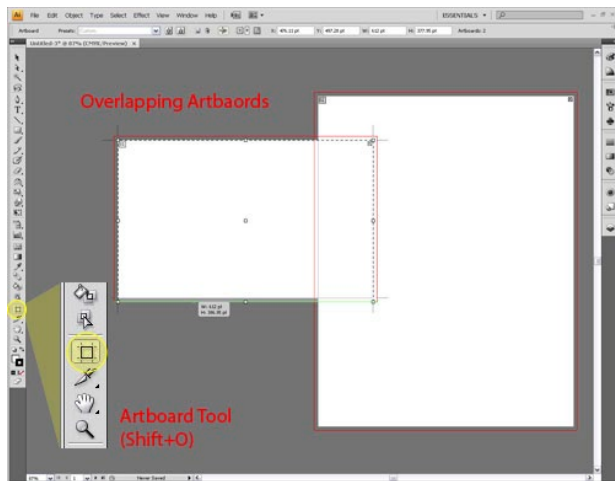
Let's take a look what has gone into this feature.

### New Concept of 'Artboard'

This includes multiple Artboards in a single document that can be different shapes, sizes and exist anywhere on the document canvas, also including overlapping each other.

### A BETTER USER INTERFACE FOR ARTBOARDS

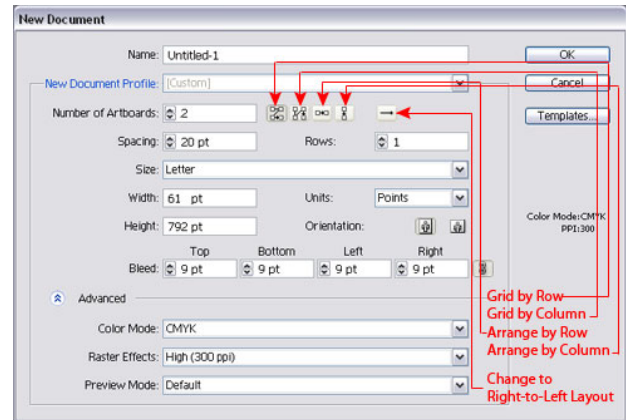
This includes a Gray background, soft highlight and a darker border on the active Artboard. Check out the Artboard Editing Mode and Artboard Tool (this was based on the Crop Area Tool taken from CS3).



**Artboard Editing Mode**

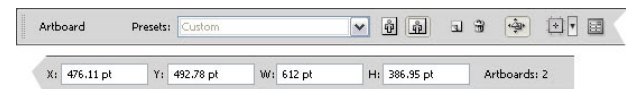
A revamp of the print dialog for full control of printing documents with multiple Artboards is now available in AICS4. The New Document dialog now specifies the number of Artboards, their layout, bleed around and spacing between them.

The Control panel now offers size and orientation as well as the ability to create new Artboards. You can also choose whether objects will move with the Artboard or not when in Artboard Edit mode.

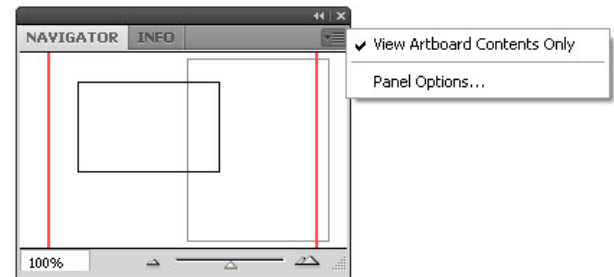


**New Document Set Up Showing Number of Artboards**

The navigator panel will now show all Artboards in a document. Now there is an option to view only Artboards or to view the entire canvas.

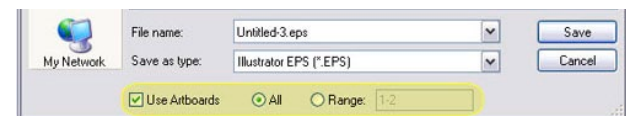


**Control Panel in Artboard Edit Mode**



**Navigator Panel.**

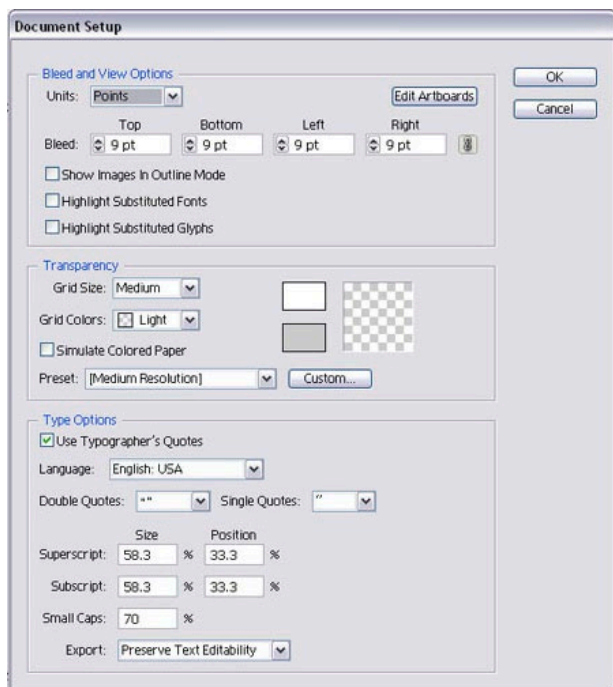
Ai legacy (CS3 and earlier) and EPS files can now be saved as single documents with multiple Artboards or can be saved as single Artboards.



**Saving Single Documents with Multiple or Single Artboards**

Artboard navigation controls on the status bar of the document window are available in all Tool modes.

To access Artboard Edit mode it is available through Document Setup dialog with a new Edit Artboard button.



To reset the document rulers to any artboard, click on the artboard with any tool, then double click in the ruler corner. This will reset the rulers to the current board.

You can now create multiple artboards from Device Central; File > Device Central. Device Central takes multiple Artboard related parameters from the new document dialog.

A new item in the select menu allows you to select all objects lying in or touching an active Artboard.

Object > Convert to Artboard - This menu option converts the bounding box of selected rectangles to Artboards.

Guides created in Artboard tool mode only extend across the active Artboard boundary.

Artboard specific rulers can be shown for active Artboards through view menu or shortcuts; Artboards snap to guides, grids work with smart guides.

### AND ALSO:

Saving and Exporting of other formats (PSD, JPG, TIFF) etc., has been improved. You can specify all or specify Artboards to export as these formats. Also the ability to create a multi-page PDF file from multiple Artboards or specify a page range is now available.

Multi-page FreeHand files open as multiple Artboards. Opening a Legacy Ai file that contains crop areas or page tiling. There is now an option to convert the crop areas and page tiles to Artboards. Fit all Artboards into window (Ctrl+Alt +O) (Cmd+Opt+O) and place Gun concept when creating new Artboard.

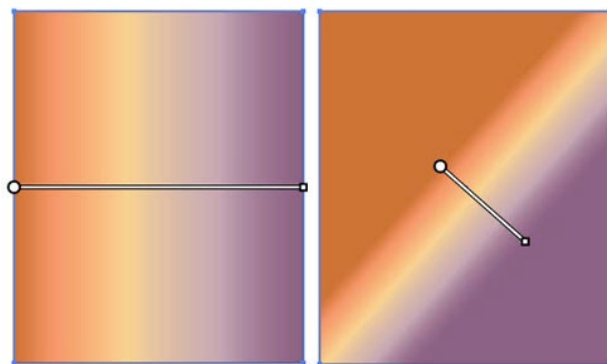
### GRADIENTS - ENHANCED

I am excited about these new features. With the enhancements made to Gradients, the new features will enable you to work faster, with fewer distractions. With a more efficient way to create and edit gradients, you can also do things you have never been able to do before with gradients.

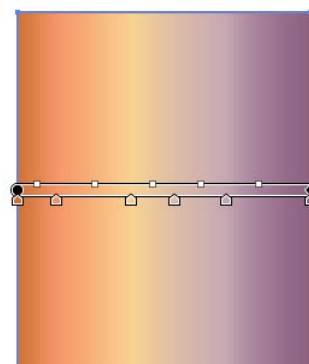
### A QUICK RUNDOWN:

When selecting the gradient tool, a gradient annotator will appear on all selected objects with gradients applied. The gradient annotator can be rotated, resized and moved. The focal point of the gradient can also be adjusted with the annotator.

You can also turn this off by going to View > Hide Gradient annotator (Alt+Ctrl+G) (Opt+Cmd+G)



(Above) Linear Gradient Showing Gradient Annotator

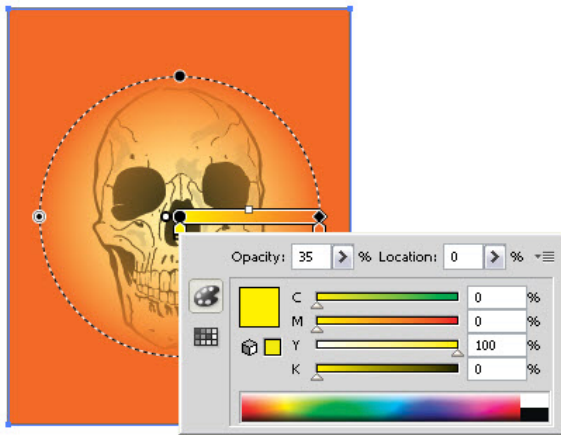


(Left) Showing the Gradient Annotator Rollover to Reveal the Color Stops

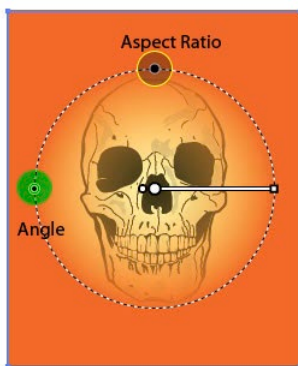
The last used gradient can now fill objects by clicking on them with the last used gradient tool. Gradient stops can be duplicated, moved and deleted directly on the annotator. Cursor feedback is available for each task.

Clicking on the end point with the Alt/Opt key will allow you to change the angle and length at the same time. Create Elliptical gradients by adjusting the radial feedback of the gradient annotator.

Double clicking a gradient stop brings up a popup panel where you can edit the stop color. You can also edit the opacity of the gradient stop in the popup panel.

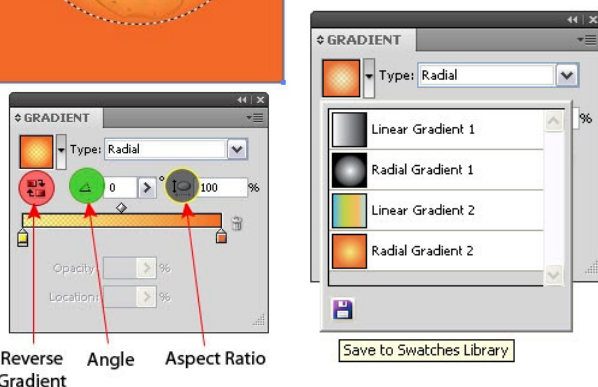


Opacity on a Gradient Color Stop



(L) Save Your Gradient to the Swatches Panel from the Gradient Panel

(Below) Showing the Angle etc. In the Gradient Panel and on the Gradient and Annotator



## THE GRADIENT PANEL

- \* An addition of a reverse button.
- \* A popup color and swatch panel on gradient stops.
- \* A new field to edit the opacity of a gradient stop.
- \* A new field to edit the aspect ratio of a radial gradient making it elliptical.
- \* Sliders have also been added to most of the controls.
- \* A new proxy in the panel that allows you to switch between saved gradients, as well as save the gradient you are working on.

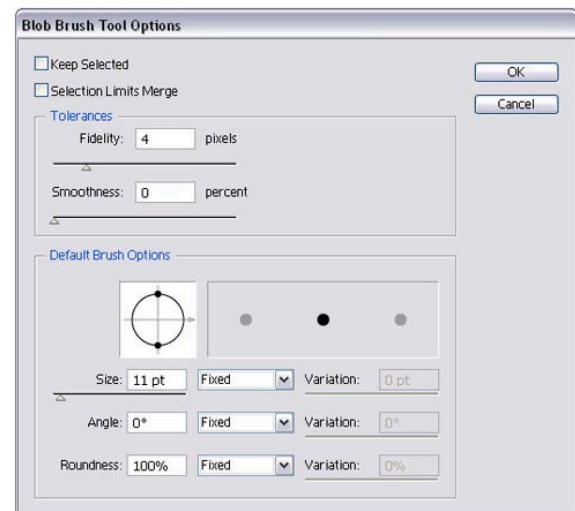
## BLOB BRUSH – NEW



The Blob Brush? Yes it is spelled correctly. The Blob Brush is a new tool in Illustrator CS4. It's fun and easy to use, try it out. Used along side the Eraser and Smooth tools, this makes a good addition to the set of vector painting tools.

Here are some of the Blob Brush features:

Settings can be made in the tool option dialog by double clicking on the Brush Tool in the Tools panel or use a predefined calligraphic stroke in the Brushes panel.

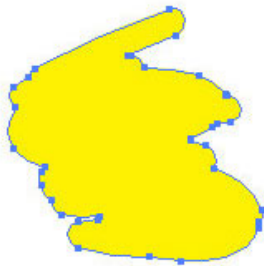


Blob Brush Tool Options

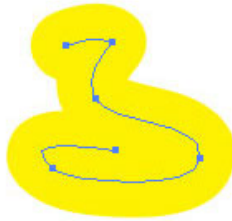


The tool creates simple objects or compound paths using brush like settings (pressure sensitivity, variable widths, angled tips etc.). Creating new objects with the Blob Brush automatically merges with other objects they overlap if they have the same paint attributes without using any external paths or anchor points.

Radial feedback shows the brush size. The brush size can be changed using the bracket key. Using the Option/Alt key will change to the Smooth tool.



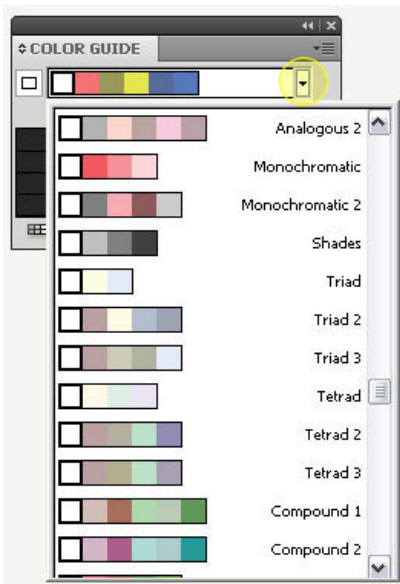
**The Blob Brush Tool**  
The path is outside  
just like a shape



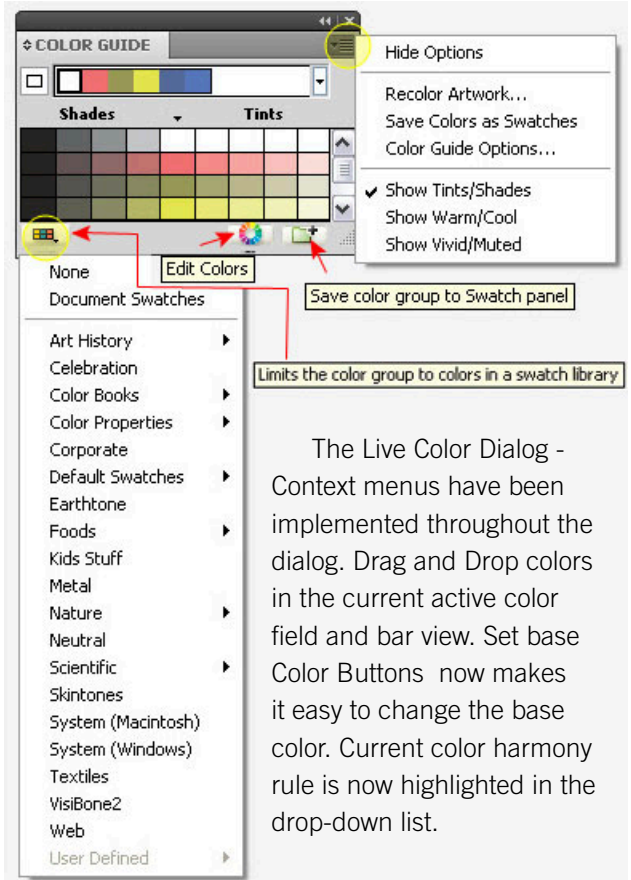
**The Paintbrush Tool**  
The brush runs  
along the path

## LIVE COLOR – ENHANCEMENTS

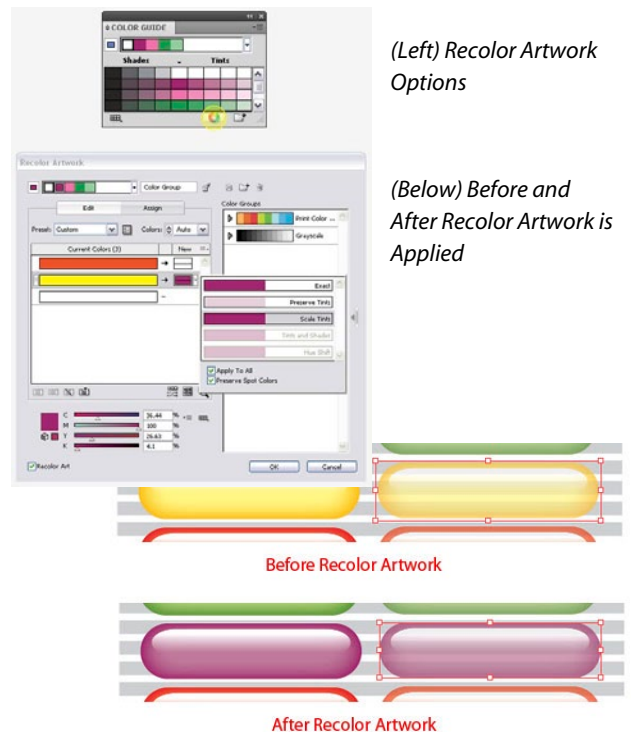
Live Color was introduced in CS3. CS4 finishes off what CS3 started by making some changes and improving usability. The Color Guide looks less like the Swatch panel and changed are the default number of steps in the variation grid. The User Interface points out the current active colors in the variation grid and also shows the current settings for the variation grid. Current color harmony rule is now highlighted in the drop-down list.



Color Guide Panel



The Live Color Dialog - Context menus have been implemented throughout the dialog. Drag and Drop colors in the current active color field and bar view. Set base Color Buttons now makes it easy to change the base color. Current color harmony rule is now highlighted in the drop-down list.

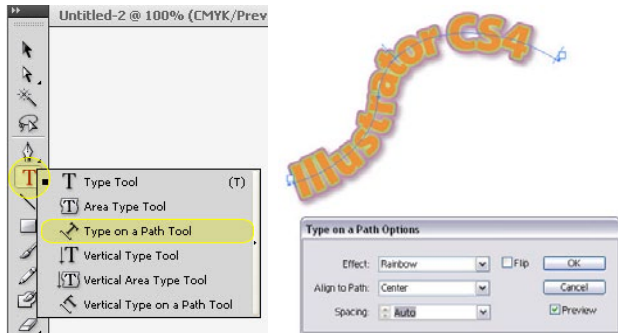


(Left) Recolor Artwork Options

(Below) Before and After Recolor Artwork is Applied

## TYPE ON PATH – ENHANCEMENTS

There have been a lot of comments and problems with Type on Path. The New Type on path composer in Illustrator CS4 should solve the problems.



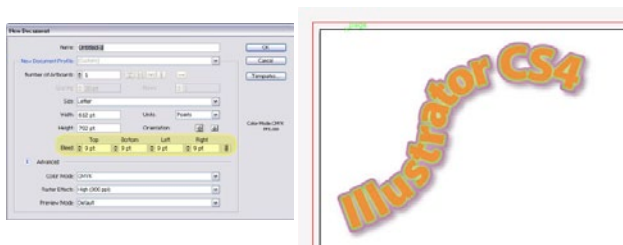
Double click on the Type on a Path Tool in the Tools panel for the Type on a Path Options. Here you can make changes to the effect of your text. You can now align to the center of the path as well as align to the baseline, ascender and descender alignments and change the spacing of your text.

## BLEED SUPPORT – NEW

Personally I am pleased to see Bleed Support added to Illustrator CS4. Let's take a look what's in this new feature.

Bleed setting will apply to all Artboards in a document. Print and PDF dialogs have also been enhanced with Bleed Support, to take document or custom bleed values.

Bleeds can be specified in the New Document and Document Setup dialogs.



*New Document Bleed is Set to 9 pt.*

Also a Red Bleed rectangle will show offset from the Artboard rectangle, according to the bleed values. Print Dialog has a Use Document Bleed Settings checkbox in the Marks and Bleeds panel.

## KEY ALIGNMENT - ENHANCEMENTS

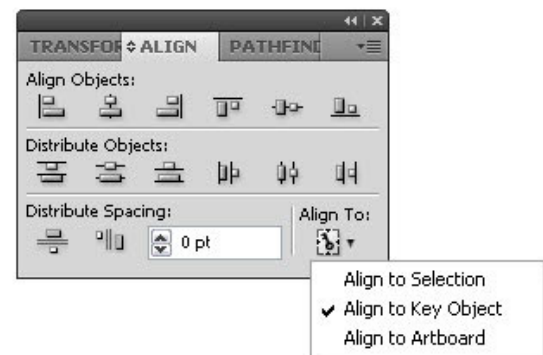
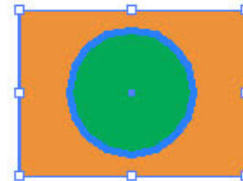
Some significant changes have been made to Key Alignment. It was always available in Illustrator, but now the functionality is more useful.

All Alignment choices are now available in a new drop down menu in both the control panel and Alignment panel.



*Alignment Choices on the Control Panel*

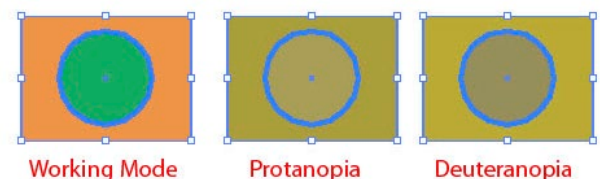
Key objects are easily identified by the thicker edge selection. Key objects can be placed by clicking on the object a second time after selection, or by choosing Align to Key Object found in the new drop down menu.



## COLOR BLINDNESS PREVIEW

This is a new feature that will be appreciated by many designers and individuals with color blindness.

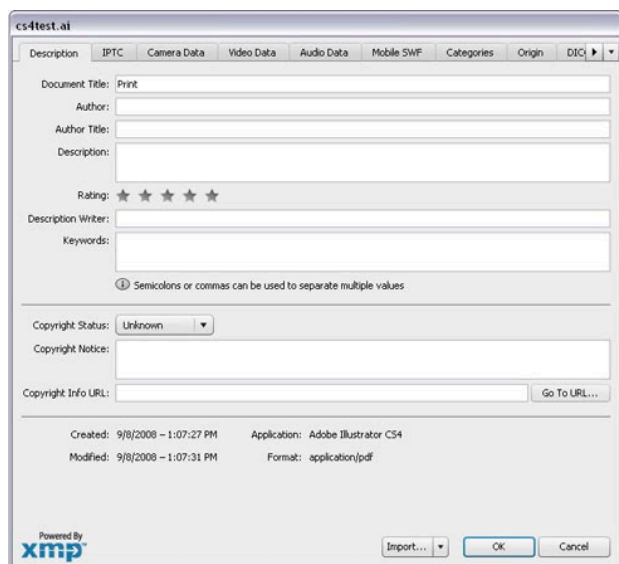
The two new preview modes View > Proof Set, Protanopia (no red cones) and Deuteranopia (no green cones) show the artwork/design as a color blind person would see it.



## CREATE AND UPDATE UNIQUE IDS FOR ASSETS.

Each asset created in Illustrator now has an asset ID that will help in doing asset management.

These asset IDs are generated when you save a file and are stored as part of the XMP data. You can view them in File > File info (Alt+Shift+Ctrl+I) (Opt+Shift+Cmd+I) dialog in Raw Data panel or Advanced panel. The unique ID generation policy is now the same throughout the CS4 suite.

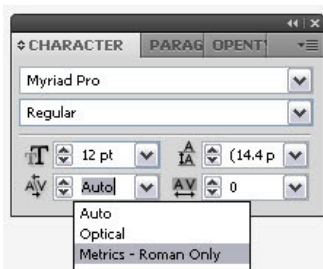


## TEXT SHUFFLING PERFORMANCE

Text performance has been improved by reducing the amount of composition that takes place when text is edited. Only the paragraph the text is in will now be recomposed when edited. All other paragraphs will be moved or 'shuffled' to make the change, which will result in better performance.

## METRICS. ROMAN ONLY KERNING

This allows users to get auto kerning from the font metrics for the Roman text while leaving Japanese text unkered. An option has also been added in the Kerning drop down list in the Character panel to turn Roman Only Kerning on.



*Metrics-Roman Only Kerning*

## GLYPH PANEL ENHANCED

Gives better support and preservation of Glyphs on copy paste of text across applications, text export/import, and font change.



*Figure-30 Glyphs Panel*

## SEPARATIONS PREVIEW

This feature includes a User Interface similar to In-Design and includes separate Color plates and Preview results on Artwork. Turn on Overprint Preview directly from the panel and also CMYK Meta object that allows all CMYK colors to be toggled.

## FILE I/O ENHANCEMENTS IN TIFF

Tiff import is now live. This means when a Tiff file is imported into Ai contents such as pixel layers, vector and pixel masks, transparency blends, spot channels, shapes and embedded text will be mapped as closely as possible to Ai objects without loss of appearance. When importing a Tiff file, there is the option to either preserve appearance or preserve editability. Transparency within Tiff files is now preserved. Import of Tiff files with different combinations of color modes, channel order (Planar and interleaved) and compressions has been improved. Clipping Path in Tiff files will be imported live. This is not yet functional, you will see this in a future build.

## APPEARANCE AND GRAPHIC STYLE ENHANCEMENTS

The enhancements to these features are a big part to improving your workflow in CS4 putting more power where you need it, when you need it. Included is added functionality to the Appearance pane so you



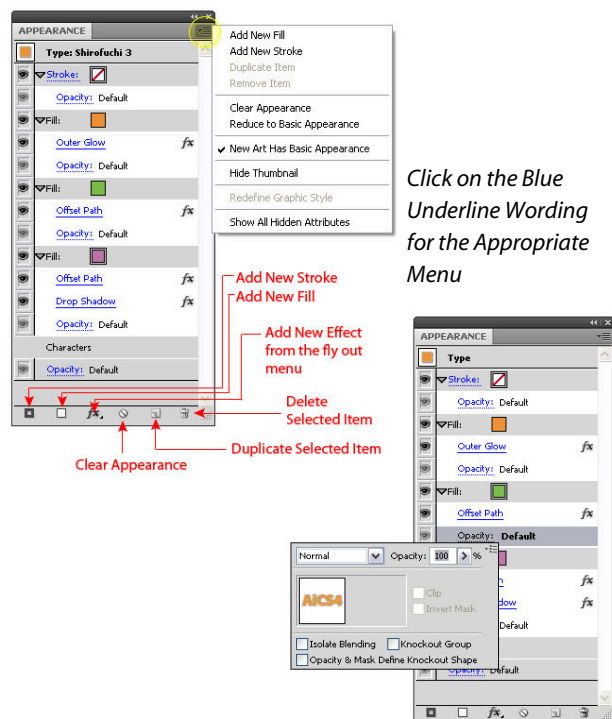
can edit strokes, fills, and live effects of your selection in one convenient place. The addition of eyeballs also improves your productivity by giving the ability to turn off complex effects while editing objects. Graphic Styles are far more powerful by adding the ability to apply them to objects on top of an object's existing attributes. Let's take a look at more of the features:

### APPEARANCE PANEL:

Edit Attributes like color, effects and strokes directly through the panel thanks to new pop up panels and dialogs. If multiple selected objects have the same attributes these attributes are now editable in the panel. 'Show All Hidden Attributes' in the Appearance panel fly-out menu will turn on the visibility of all hidden appearance attributes for the selection. Eyeballs to toggle visibility of an effect or appearance attribute have been included. New buttons have been added to make it easier to add additional strokes and fills to your objects.



Appearance Panel



Click on the Blue Underline Wording for the Appropriate Menu

### GRAPHIC STYLES:

To apply a style to a selection without blowing away current attributes:

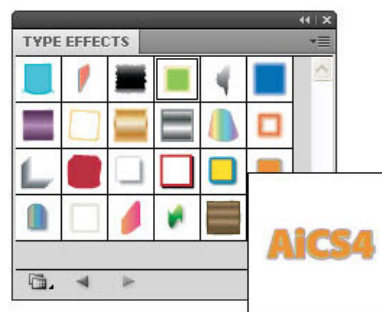
Select an object, then alt/opt click a style in the Graphic Styles panel. Alt/opt drag a graphic style from the panel and drop it onto an object. Alt/opt drag the appearance thumbnail from the Appearance panel and drop it onto an object.

(L) Plain Black Type with the Shirofuchi 3 Type Effect Applied. (R) Shirofuchi 3 Type Effect with Rainbow Glow Effect



### THUMBNAIL ENHANCEMENTS

Thumbnails that render on Type instead of rectangles. Visible thumbnails for styles with no paint. Preview the style applied to your selected object in a large thumbnail by right clicking (Win) or Cmd clicking (Mac) on a Graphic style.



Showing the Thumbnail Preview of the Effect

### IN OTHER AREAS:

Select > Same > Appearance allows you to select all objects with an appearance equivalent to the current selection. A warning icon appears in the control panel when the fill/stroke that has focus is not the same as the topmost visible fill/stroke in the Appearance panel. Clicking on this icon will give focus to the topmost fill.

## SMART GUIDE ENHANCEMENTS

Enhancements made to Smart Guides will speed up your workflow by helping you move and create objects in precisely the place you want them therefore eliminating the need to select and align later. They are far more useful and less distracting so they are on by default. Here's what's in this feature:

Smart Guides appear based on the objects edges and anchor points, not the mouse down point.

Alignment Guides now only draw between relevant locations, not across the entire canvas. The Alignment Guides now appear for all non-hidden objects, including stray anchor points. Also, Alignment Guides work with the new Artboards, so objects can be aligned with respect to Artboard boundaries and center points.

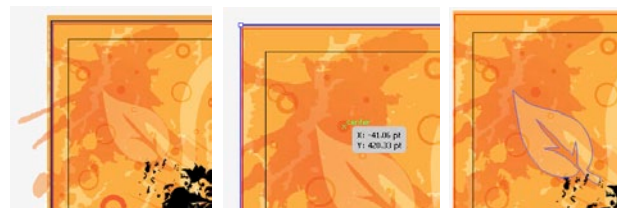
Readouts now appear over anchor and center points, disclosing their position. Readouts also appear when resizing, rotating and moving objects and updating live. Readouts also show location information with 'SHIFT' on mouse up. Text now highlights only from its baseline unless there is a live effect applied to it.

The Preference panel for Smart Guides (Edit > Preferences > Smart Guides) has been enhanced. You can now set Smart Guides color independently from the ruler guide color. Also, the default color is now green to be consistent with other Adobe applications.

## CLIPPING MASK ENHANCEMENTS

Clipping Masks are now improved and easier to work with as well as being less of an obstacle when working on other objects in the same file.

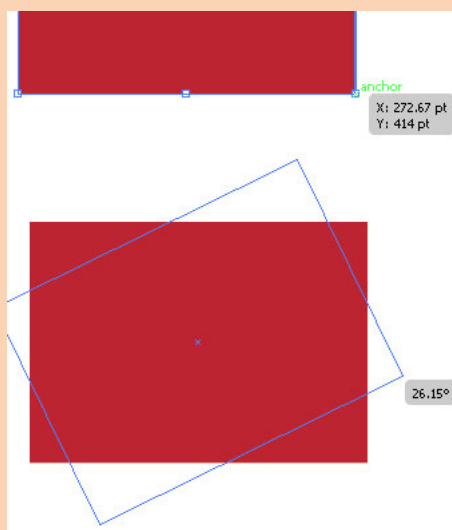
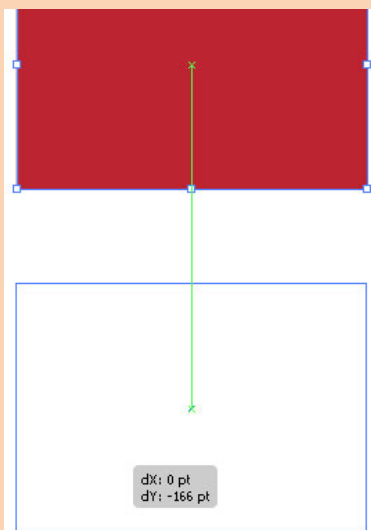
Here's what's changed: When selected only the clipping path itself appears selected and objects inside the clipping path no longer appear selected.



(L) Blue Line is the Clipping Mask. (M) Clipping Mask Selected, Objects Inside are Not. (R) Clipping Mask Not Selected, Objects Inside Are

## CLIPPING GROUPS CAN NOW BE EDITED IN ISOLATION MODE.

Bounding Box of the Clip Group is now the bounding box of the clipping path and not the clipped content. Transformations (Scaling, Rotation etc.) are done with respect to the bounding box of the clipping path, but will affect the entire clipping group. The direct selection tool will select individual objects (Clipping Path or Clipped Object) when you click on any area lying on or within the clipping path. Clicks outside the

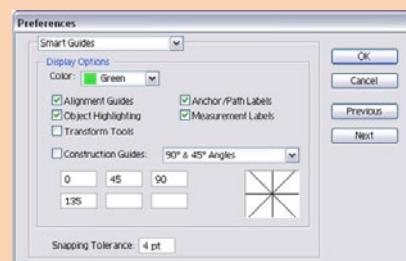


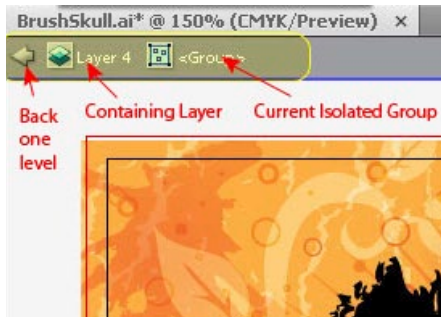
### A look at Smart Guides

(L) Smart Guides

(Center) Smart Guides Now Show the X and Y and Angle

(below) Smart Guides Preferences



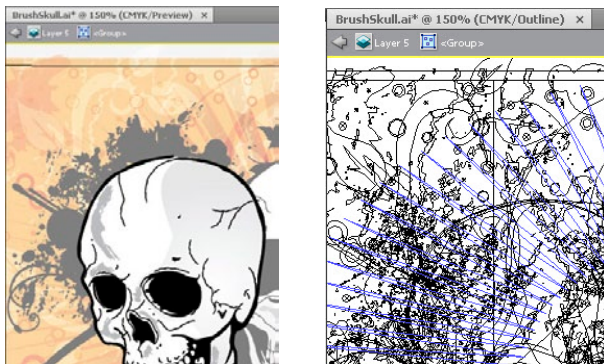


Clipping Group in Isolation Mode

clipping path will have no effect on the Clip Group or its content. The Selection tool will select the whole Clip Group when you click on any area lying on or within the clipping path; clicks outside the clipping path will have no effect on the Clip Group or its contents. Smart Guides will highlight objects on mouse over only when the mouse is within the clipping path's bounding box. Snapping against a Clip Group is now restricted only to Clipping Paths inside the Clip Group.

### ISOLATION MODE – ENHANCEMENTS

Isolation Mode had not reached its full potential. Let's take a look at what isolation mode can do for us now:



(L) Isolation Mode, Objects That You Don't Want to Edit are Faded Out. (R) Isolation Mode in Outline Mode

Work in Isolation Mode using more object types, gradient mesh, clipping paths, opacity masks, images and compound paths. You can also work with a single object, isolate top level layers, stay in Isolation Mode after deleting an object, now works in outline mode.

Menus and shortcuts now work in Isolation Mode

Lock Selection, Hide Selection, Show All, Unlock All. Use the Escape key to exit Isolation Mode.

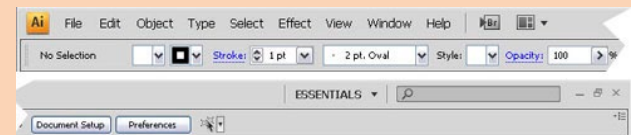
## CREATIVE SUITE SERVICES

Darren (Daz) Winder

### OWL 2.0

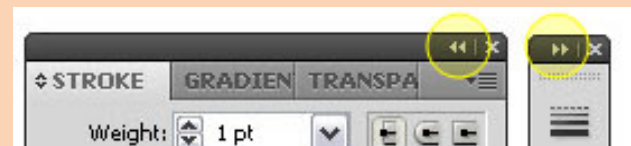
As you know, this is a suite feature and not an Illustrator specific feature. Here are the key features that have gone into 'OWL':

### APPLICATION BAR



Application Frame (this will now be off by default on Mac).

### SPRING LOADED PANELS

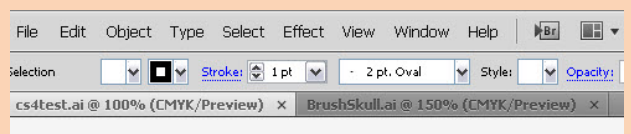


### OTHER FEATURES

Flotillas

N-up View

Document Groups and tabbed documents



### Tabbed Documents

Arrange Submenu under Windows menu

Workspace Switcher in the Application Bar

### SEARCH FOR HELP

Search for help does not only make it easier to get help by providing a search field in the Application bar but it also gives more choices as to what type of help you want. It gives access to information and tutorials from your peers and the Illustrator community at large. Test it out by typing in a term, and see how much information you have instant access to. Try more, this is not static information as all of these links are from a live ranked web search. You might find yourself getting carried away with the wealth of information.

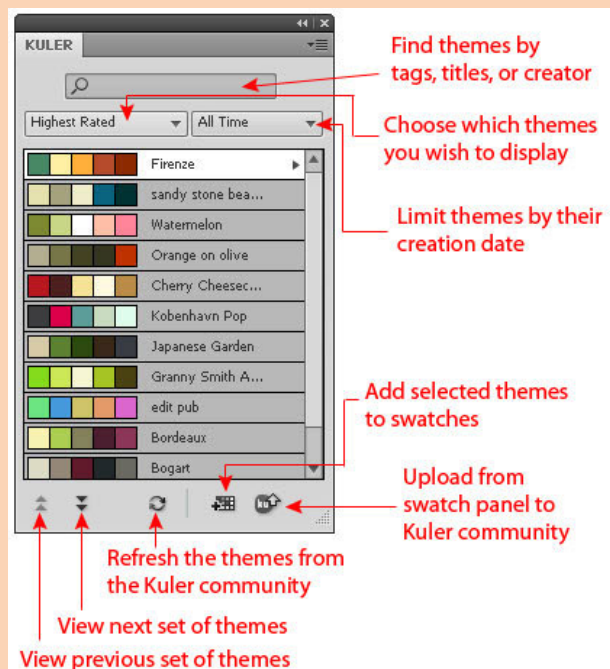


## CONNECTIONS

Connections is a one-stop panel for authentication and management of all the great new Suite Features. It contains an option off the fly-out menu to set these services to offline; find it under Window > Extension > Connections.

## KULER 2.0

Many of you are familiar with Kuler from CS3 although it was hidden under the Adobe Labs menu. If you haven't tried Kuler 2.0 now's your chance! You can find it under Window > Extensions > Kuler.



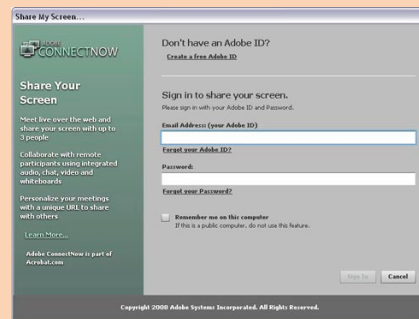
## NEW SAMPLE ART, TUTORIALS AND LIBRARIES.

Check it out in the Cool Extra's Folder (for sample art), and from the library button on the relevant panel libraries. You'll find updated template files, how to take advantage of the powerful new Multiple Artboard feature, 9 new sample art files, 6 new Tutorial/Walkthroughs, several new Brush, Gradient, Symbol, and Graphic Style libraries as well as new Document Startup Profiles.

*Darren A. Winder (Daz), graphic designer, web designer, teacher, technical editor of books on Photoshop, Illustrator and PainterX. He can be found at PhotoshopCafe.com answering questions on Illustrator and Photoshop. [www.dawdesign.com](http://www.dawdesign.com)*

## CONNECTNOW

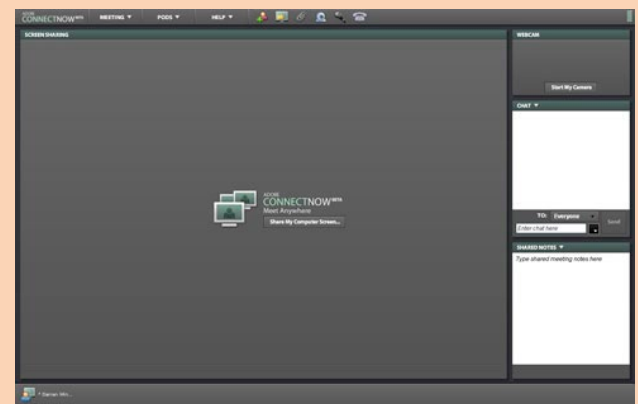
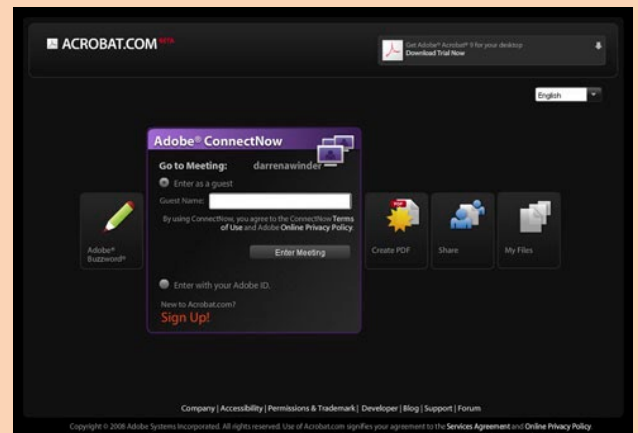
Are there time that you wish you could be sitting in the same room staring at the same computer as you discuss details and ideas with someone? Adobe ConnectNow won't put you in the same room, but it will give you the next best thing! ConnectNow allows you to share your screen with up to 2 other users, for FREE! It is also available as a paid service, which will allow you to connect with more people. Try it out. You will find it under File > Share My Screen.



(L) Connect Now Sign In Screen

(Middle) Enter Meeting Sign In as a Guest or Use Your Adobe ID

(Bottom) Connect Now Meeting Room.



# UPCOMING CS4 VIDEOS

Photoshop CS4 for Digital Photographers **Colin Smith**

Wacom Tablets and Photoshop CS4 **Colin Smith & Weston Maggio**

Flash CS4: The 12 Principles of Animation **Chris Georgeness**

Getting Started in Dreamweaver CS4 **Jim Maivald**

Getting Started in Premiere CS4 **Bruce Bicknell**

Getting started in After Effects CS4 **Jeff Foster**



**[Photoshopcafe.com/video](http://Photoshopcafe.com/video)**

**PhotoshopCAFE**





# DREAMWEAVER CS4

By James J. Maivald- [www.DesktopDesign.cc](http://www.DesktopDesign.cc)

Each time I take a look at an upgrade it is always with mixed feelings. First, there is the anticipation of Christmas morning, what new cool features will I find under the tree...er, menu structure...and what great new things will the program enable me to do now. Then, there is always a little fear or anxiety, usually centered around wondering whether any of my *essential* features—ones I use everyday—have been changed to the point that they are unusable or, worse yet, have been removed from the program altogether!

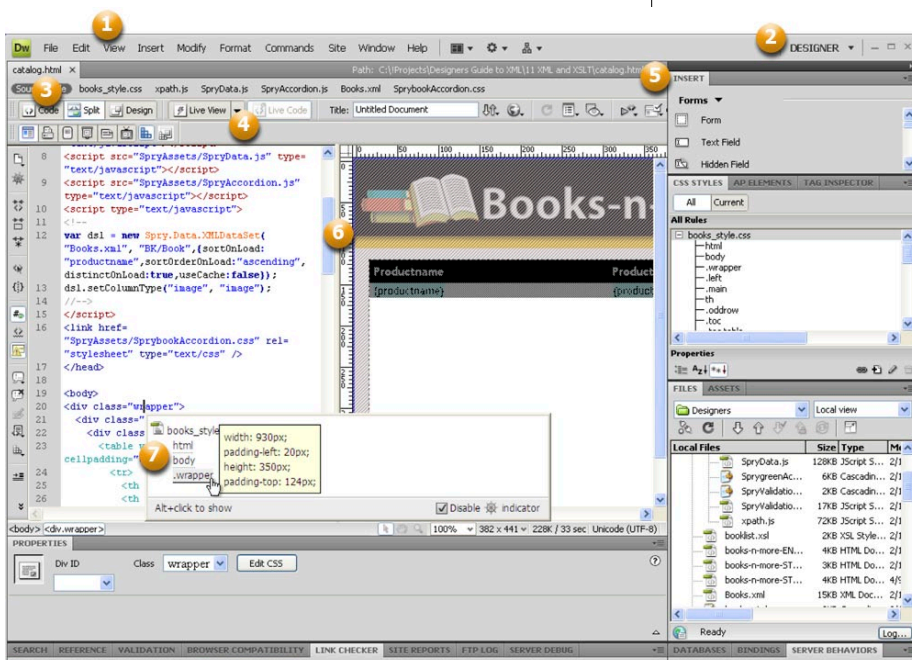
Finally, there's the angst we all encounter once you've seen the changes about whether it's worth the price to upgrade to the new version.

All in all, I think the outlook for Dreamweaver CS4 is a positive one overall. I don't know how Adobe does it, but somehow they find features and tools to add to their programs that are really useful on one hand, yet

don't add a perception of bloat on the other. I can't tell you how many times in the past I thought, "Boy, I sure wish this program could do so and so..." and then bam, the next version of the software can do it! Let's take a quick tour of the program to see what cool new things Adobe added to Dreamweaver.

## NEW USER INTERFACE

One of the first things you'll notice in CS4 are the changes to the interface. Changing the way a program looks or operates is always problematic; it's guaranteed that if the changes are major you will anger users, but if the changes are merely cosmetic, people will wonder why they are paying for the upgrade in the first place. For CS4, you'd have to look carefully to find some of the changes, but you'll find most of them welcome additions. For example, Windows users will immediately notice that the Title bar is missing. Although it sounds like an insignificant alteration, it means you now have an extra 50 pixels of screen real estate for your workspace.

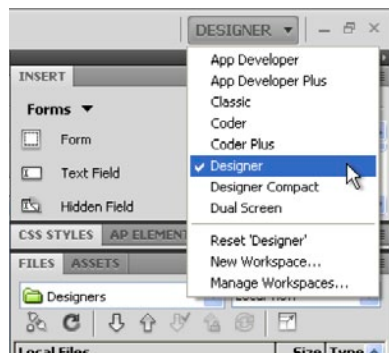


*Although the changes are more than cosmetic, they may be easy to find for those unfamiliar with the program. Here's a quick key to the new features: 1. Title bar eliminated. 2. Workspace manager. 3. Related files interface. 4. Live View and Live Code. 5. New Insert Panel. 6. Vertical Code/Design Split. 7. Code Navigator.*



## WORKSPACE MANAGER

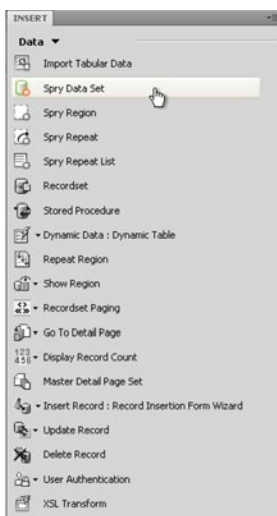
The last few versions of Photoshop and InDesign, and the last couple versions of Illustrator, have all allowed users to create and save their workspaces. It was a great way to set up the programs for a specific function and then quickly reset them for other tasks. I use it a lot in Photoshop to switch between print (CMYK) and web design (RGB) workflows. Now, the ability to create, save and recall different workspaces has been beefed up in Dreamweaver and moved out of the Window menu. It's now taking up prominent residence right on the main menu bar (application bar) in its own pull-down menu. You can choose from one of the eight default settings or create and save your own right in the menu.



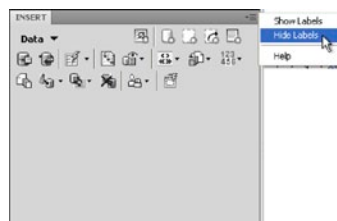
*Like Photoshop, InDesign and Illustrator, Dreamweaver features a more robust workspace manager that allows you to create, save and access different workspaces, quickly and easily.*

## INSERT BAR

Another change has moved the Insert bar from its familiar home above the CODE/SPLIT/DESIGN buttons to the panel dock on the right side of the program.



*The Insert bar is now a panel. It was moved to make room for the Related Files interface, but now it takes up gobs more space than before. You can save some room by hiding the labels (shown above) or select the Classic workspace to return it to its original location.*



The new Insert panel sports a few more buttons and one new category, but that's not the reason for the move. The new location was necessitated more by the addition of the new Related File buttons, which are described below. The vertical display of the insert buttons now provides the room for description words to accompany the sometimes cryptic icons. But the new panel takes up a lot more space and will be less popular than other changes in the program. Luckily, Dreamweaver offers a "Classic" workspace option that relocates the Insert bar to its former home.

## VERTICAL CODE SPLIT

One of the handy features in Dreamweaver just got handier. The Split view allows you to view the HTML code at the same time as the design. Before, the two windows only split horizontally. CS4 now allows you to split the Code and Design views vertically, too. Although it seems a small thing, the feature actually got an ovation when I showed it to a group of Webmasters in August.



*Split view now offers a vertical option, which has been a sure crowd pleaser.*

## RELATED FILES AND CODE NAVIGATOR

A new feature in CS4 that will be greeted with enthusiasm by many Web designers is the Related Files interface. It will dramatically change the way you will work with Web pages from now on and will be one of the "must-have" features for most upgraders. The concept is a simple one but far reaching. Whenever you open a Web page that relates to other components—like XML data, a cascading style sheet or JavaScript file—the related files are displayed as clickable buttons above the document window. If you

want to check the data, modify a style rule or edit a script function, just click the file name and it will appear in the document window, fully editable. No more will you have to hunt down the files associated with a particular page and go through the hassle of opening each to edit them. Basically, each of the related files is just a click away.

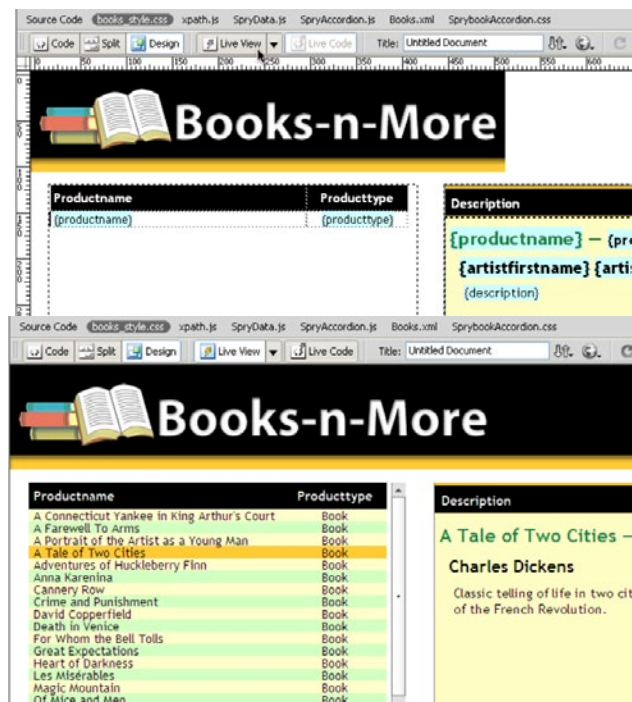


*Open any file and Dreamweaver displays all the files related or linked to its content above the document window. Click on any of the file names and the contents will be displayed in the document window.*

Working hand in hand with related files is the new Code Navigator. This revolutionary feature instantly analyzes each code element in the file and automatically maps the relationships between it and specific CSS rules or other files that affect it. Code Navigator will be an indispensable tool for every designer enabling you to troubleshoot problem code in seconds instead of minutes or hours (or never). To access the Code Navigator just insert your cursor in any piece of code, right click and select Code Navigator from the context menu. You can also activate the feature by Alt-clicking on a specific element or by choosing the option from the View menu. Adobe realized that this would be a popular feature, so it sprinkled the Code Navigator icon around the interface so you don't have to go very far to find it.

## LIVE VIEW AND LIVE CODE

Although Dreamweaver is considered a WYSIWYG Web design program, the program's Design view has always left something to be desired, especially when viewing dynamic elements and certain types of formatting. Basically, these elements just didn't display properly. The only way to check these items was to preview them in a browser, which wastes precious time in the work day. Live View is a new feature that promises to recoup this wasted time by allowing you to preview most CSS formatting and dynamic elements—Flash animations and Spry widgets, among others—live in



*Live View will save hours of browser-based testing. Click the button and CSS-based formatting and dynamic elements will be rendered as they would in a true browser.*

the document window. It's not perfect and doesn't eliminate the need for testing your pages in the browser altogether, but it's a great start. Simply click the Live View button and the document window renders the CSS and dynamic content as if it's in a browser—your CSS-based roll-overs will operate, videos will play and database driven elements should operate properly. To return to normal, just click the Live View button again to toggle the display.

Along side Live View is another new feature called Live Code. Whenever Live View is activated, the Live Code option is available for selection. Press the button and a code window appears showing you the actual code updated with live data, which permits you to see how the actual data is structured and formatted in the layout. Together, Live View and Live Code will eliminate hours of time wasted loading and testing pages in your browser.


## AJAX AND JAVASCRIPT CODE HINTING

Many hand coders have resisted using Dreamweaver for reasons that I have never understood.

```

<div class="AccordionPanelContent" spry:det
  <h1>{productname}&nbsp;&#8212;&nbsp;<span
  <h2>{artistfirstname}&nbsp;&nbsp;<span
  <p>{description}</p>
</div>
</div>
<div class="AccordionPanel">
  <div class="AccordionPanelTab">
    <h3>Ordering Information</h3>
  </div>
  <div class="AccordionPanelContent" spry:detailregion="dsl">

```

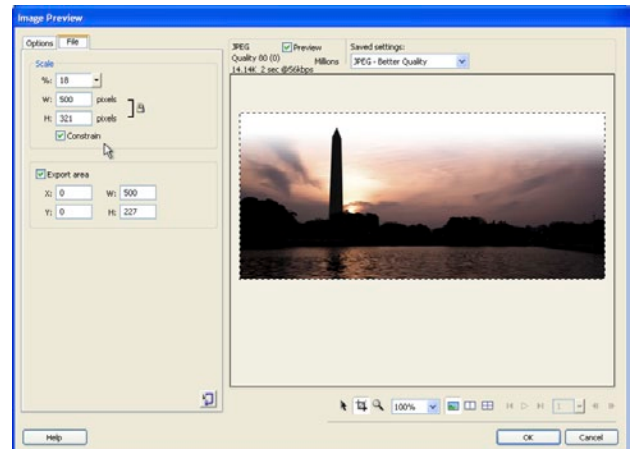


Code hinting has been improved to support Javascript and Spry frameworks. Type an opening bracket and Dreamweaver provides a drop-down list of legal elements, attributes and functions.

There are so many productivity features that enhance the hand-coding experience; it seems to be a no-brainer to want to use the program. Code Hinting is one of those features. It's not a new feature, it's been around forever, but it has now been enhanced to include support for JavaScript frameworks, including jQuery, Prototype and Adobe Spry. The way it works is simple. Whenever you work in Code view as soon as you type an open bracket "<" Dreamweaver kicks in and provides a list of legal code elements in the form of a drop-down menu. Select the element you want and the program continues to provide you sub-elements, attributes, or functions that support the first choice. Code hinting also provides assistance in nesting elements properly. Type "</" and Dreamweaver will close open elements in the appropriate order. In addition to Dreamweaver's ability to manage site-wide files and links, built-in FTP support and synchronization, Live View and Live Code, the added support for JavaScript code hinting is making Dreamweaver an environment that is harder and harder to resist for hand coders.

## ADOBE PHOTOSHOP SMART OBJECTS

The release of CS3 introduced Dreamweaver users to tighter integration between the other Adobe products. It meant that you could use native PSD files directly in your Web layouts, and Dreamweaver would take care of the image optimization and saving of the file in GIF, JPG or PNG formats. CS4 ups the ante by allowing you to insert PSD images as Smart Objects. As you probably know, Smart Objects was introduced in CS2 and allows you to work with images in one application or workflow, while maintaining a live connection to the original image. That way, whenever a change is made to the original image, you can update



Insert any PSD as a Smart Object in Dreamweaver to maintain a live connection to the original image. The icon visible at the upper left corner of the image means you can change the size, format and even cropping without adversely affecting image quality.

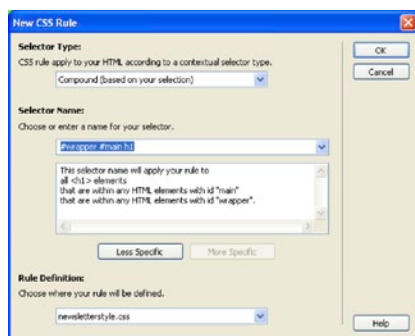
the Smart Object in your Web page to maintain the most up-to-date content. It also allows you to continually adjust the size of the image without worrying about the loss of quality.

Using a Smart Object is no different than inserting any other type of image. Select Insert>Image, choose a PSD from the file structure (it doesn't have to be within the Web site hierarchy) and click OK. Dreamweaver will open the PSD in the Image Preview dialog, where you can adjust its format, dimensions and even crop it. When you click OK, Dreamweaver saves the optimized version of the image in your site, while the original PSD is not affected. That's a big help all by itself, but that's not all. The real advantage to Smart Objects comes when you want to modify the image: Smart Objects allow you to change their dimensions, up or down, adjust the cropping or even remove it altogether, and when you click OK the JPEG or GIF will be updated and replaced in the layout!



## IMPROVED CSS SUPPORT

Dreamweaver was one of the first HTML editors that fully adopted CSS formatting and each new version of the program has improved this support. CS4 is no exception. As the Code Navigator, Live View, Live Code and Related Files has improved the view and analysis of CSS code formatting, Dreamweaver has also improved the way you create CSS in the first place. A new option has been added to the New CSS Rule dialog called Compound. This formalizes



*Changes to the New CSS Rule dialog only scratch the surface of the improvements to CSS features in CS4.*

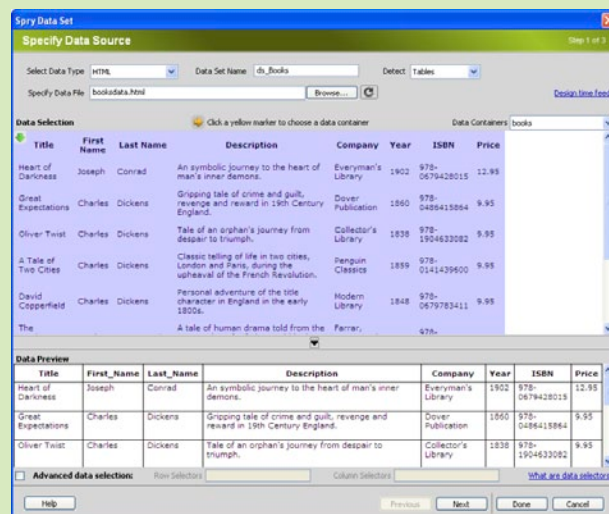
what has been a feature of Dreamweaver for several versions, where the program automatically constructs compound CSS rules based on context. Two buttons have been added to the dialog to speed up the process by quickly editing the compound to make it more or less specific. The dialog also provides clearer descriptions of how the specific rule fits in the cascade.

CSS-based changes were made to the Property Inspector, too. Take a look and you will see HTML and CSS buttons that allow you to access appropriate formatting for each element within the layout. Rules can now be created, applied and edited directly from the Property Inspector.

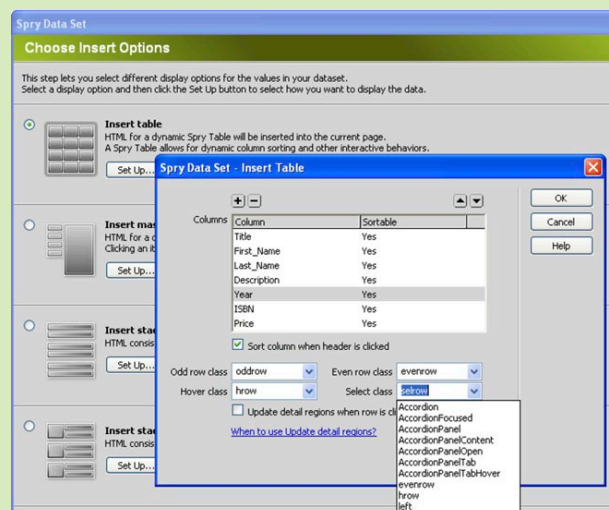
## HTML DATA SETS

There is no HTML editor that I am aware of that allows you to create data-driven dynamic layouts easier than Dreamweaver. The UltraDev extension was incorporated into the program back in version 4 and Adobe's Spry framework in CS3. But no matter how easy it is, there will be those for whom it is still too esoteric. CS4 provides the solution. Along with ASP, ColdFusion, PHP and XML, Dreamweaver now can use HTML tables as data sets, too. Gone is the learning curve for

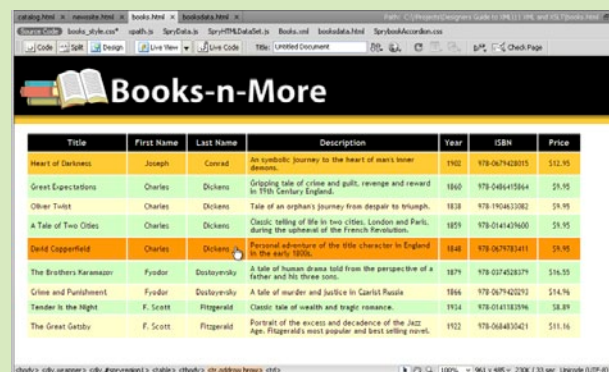
## USING HTML TABLES AS A DYNAMIC DATA SOURCE IS AS EASY AS ONE, TWO, THREE.



1. Select a page containing an HTML table and create a Spry Data Set.



2. Select an Insert option and apply the desired CSS formatting.  
3. Click Done.



database design and development; gone is the arcane discussion of tag names and data structures. Now you can simply put the data you want in an HTML table and then connect multiple pages to it to drive your dynamic content.

Using an HTML data set can't be any easier. Simply create a table and fill it with data—names, addresses, phone numbers, etc. Create and assign a unique id for the table and save the file in your site. Then, create a Spry Data Set. When the Spry Data Set dialog opens, choose HTML from the Select Data Type pull-down menu. A nice aspect of using HTML data sets is that you can save multiple tables in one file and access each independently. Once created, you can use an HTML data set almost identically as you use an XML-based data set. If nothing else, HTML data sets allow you to quickly display the same data in multiple ways. For example, show a list of contacts ordered by last name, then by company, and then by title. Never again will table data be considered locked away and dead.

## INCONTEXT EDITING

Working with contributors or clients has always been difficult on the Web. How do you control access and versioning across an entire site and yet allow multiple users to contribute content? Previously, contributors had to purchase a full copy of Dreamweaver or Contribute to access the Web site. Besides the cost of the software this also required time and money to learn how to use it. In CS4, Dreamweaver has implemented a feature called InContext Editing that promises to simplify this process. InContext Editing allows you to insert Editable and Repeating regions in the Web

A nice aspect of using HTML data sets is that you can save multiple tables in one file and access each independently. Once created, you can use an HTML data set almost identically as you use an XML-based data set.

page that can be accessed through an online service, where the content can be added or modified right in the browser, without the need of any special software or training. The service was not available for testing as of the date of this writing, but it looks like InContext Editing will be a highly useful service.

## SUBVERSION INTEGRATION

As InContent Editing promises to improve the coordination of clients and contributors, the integration of Subversion promises to improve the interaction with co-workers, too. An open-source versioning control system that's been around since 2000, Subversion offers more robust management of online resources and powerful check-in/check-out features. The service was not available for testing as of the date of this writing.

## MIA (FEATURES MISSING IN APPLICATION)

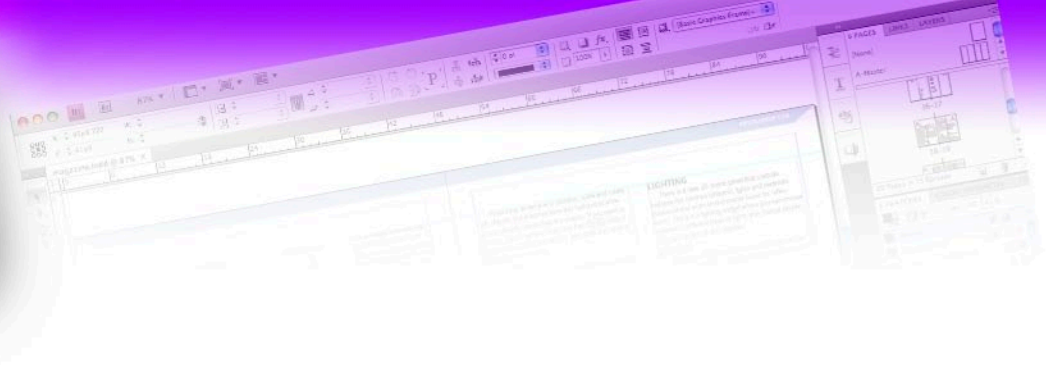
As in most upgrades, some old features don't make the cut. The following features have been removed from CS4 due to the lack of user interest and cost in maintaining:

- ASP.NET and JSP server behaviors and recordsets
- Flash buttons, elements (Image Viewer), and text
- Java Bean support
- Layout mode
- Site Map view
- Timelines
- Web services

## CONCLUSIONS

After using the various beta versions of CS4 for the last few months, I can only say that it would be hard if not impossible to go back to a previous version. I have found innumerable uses for the Code Navigator, Compound CSS rule and Live View. I'm sure you'll feel the same way.

*James Maivald is a designer, consultant and Adobe Certified Expert and Instructor with over 25 years of experience in the graphic design industry. He is also an author of hundreds of magazine articles on graphic design and electronic publishing, as well as several books. He has an upcoming video on Dreamweaver (photoshopCAFE.com). [www.DesktopDesign.cc](http://www.DesktopDesign.cc)*



## WHAT'S NEW IN INDESIGN CS4

David Blatner and Anne-Marie Concepción - *InDesignSecrets.com*

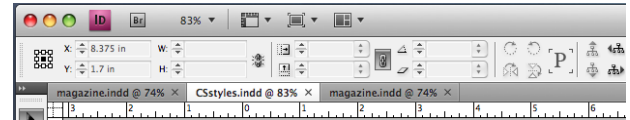
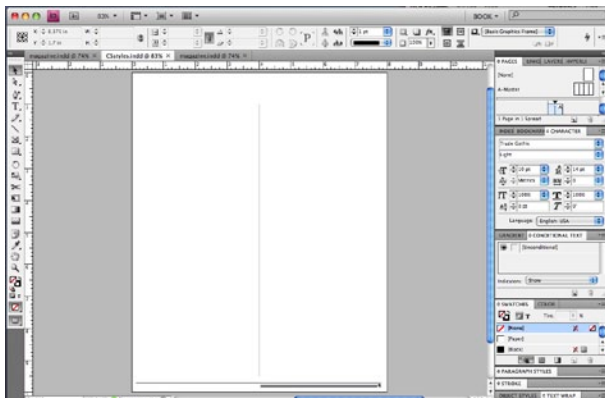
It takes 24 hours for the Earth to revolve around the sun, 12 months to orbit the sun, and—just as surely—about 18 months for Adobe to release a new version of the Creative Suite. So as the sun rises on a new day, Adobe today announces Creative Suite 4, and with it, a brand new version of InDesign.

InDesign CS4 is chock full o' cool new features, but ultimately this upgrade is evolutionary, not revolutionary. It's heartening to see that Adobe has been listening to its users and added long-requested features such as cross-references and real pre-flighting to the industry standard page layout program. But if you're looking for groundbreaking new functionality that will improve every InDesign user's worklife, the pickin's are on the slim side.

Let's take a quick look at what you'll find in InDesign CS4. Note that this overview only gives a glimpse of what's to come; you'll find far more detail in David's upcoming article in InDesign Magazine (Issue 26) and in future blog post-ings at InDesignSecrets.com.

### INTERFACE

While we initially complained bitterly about yet-another-user-interface-change, after some months of using beta ver-sions of CS4, we now find ourselves

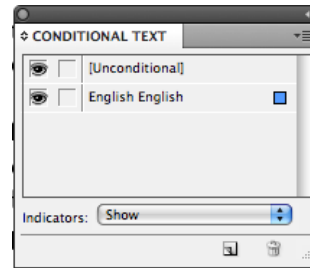


really liking the new darker-gray interface and CS3 already feels quaint and old-fashioned. Our favorite new UI feature is the ability to have more than one file open within a single document window (each with a different tab, a la Web browsers).

We also love the new panel features, especially being able to make floating “docklets” that contain multiple panels and put them anywhere we want on screen.

### TEXT FEATURES

We're “text heads” so we have to admit our tendency to like all things relating to text-and-type. In this department, InDesign CS4 rocks. For example:



Conditional text. You can create one or more conditions and then apply them to any text you want. For example, let's say you're creating a brochure that will appear in both the USA and

Australia. You could make a condition in the Conditional Text panel called “English English” and apply it to the “u” in “colour” and “harbour”. When you want to print the US version, turn off the condition (click the visibility icon in the panel) and the “u” disappears. In fact, text can have more than one condition applied to it simultaneously, opening up all sorts of possibilities for single-source, multi-channel publishing.

Cross-references. This is the holy grail for many long-document publishers: The ability to create sentences such as “See Figure 5-4 on page 19” and then have those cross-references (x-refs) update automatically



when the figure or page number changes. Now it's amazingly simple in InDesign CS4. Why Adobe hid the cross-references feature inside the Hyperlinks panel is a mystery, but that's where you'll find it.

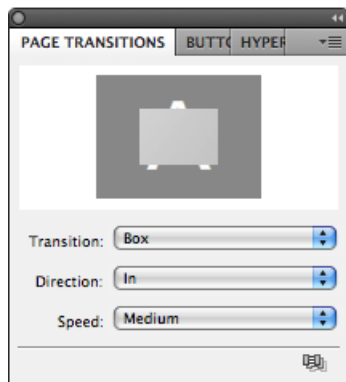
**Line styles.** Ever since we started using nested styles a few years ago we've wanted to apply a character style to the first line in a paragraph — not just the first few words, but the whole line. Now you can do this, with the new line styles feature. It's separate from nested styles (though in the same dialog box), but it works pretty much the same way. Since they're separate controls, you can combine “regular” nested styles with nested line styles (and even GREP styles — see below) in the same paragraph or even instance of text.

**GREP Styles.** If you've ever played with GREP in the Find/Change dialog box, you know that it's incredibly powerful. However, the problem is that you need to run a find/change routine each time you want to make a change. GREP Styles changes all that: It's a way to attach a GREP find/change routine to a paragraph (or better, a paragraph style). For example, within the Body paragraph style, you could configure the GREP style panel to format all the text inside parentheses with an italic character style. If a story contains 10 different instances of parenthetical remarks, they all get converted automatically as soon as you apply the Body style to the paragraphs. It's amazing.

**Smart Text Reflow.** InDesign users have complained (with good reason) for years about InDesign's inability to auto-matically add pages and text frames as you type, paste, or edit text. After all, QuarkXPress has done this for two dec-ades. Fortunately, InDesign CS4's Smart Text

Reflow lets you do this.

Plus, as you'd expect, it's actually even more powerful than XPress's feature. For example, you can also set it up to automatically delete extra blank pages when you remove text. Again, long-doc folks will eat this up.

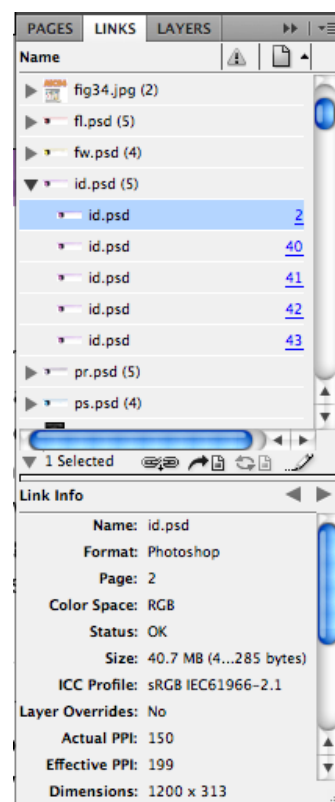


## INTERACTIVE FEATURES

Adobe started showing off some “future technology demos” at the beginning of 2008, in which they could export SWF files directly out of InDesign, or export something called an XFL file that could be opened in Flash. For legal and financial reasons they couldn't say whether these features would be in CS4, but today we can yell a big “Yes They Are!”

While it's cool to be able to export SWF directly from InDesign, Adobe hasn't given us many interactive features to work with. For example, you can make buttons, hyperlinks, and page transitions that survive the export to SWF — in fact, InDesign CS4 has brand new Buttons, Hyperlinks, and Page Transitions panels. However, imported movies and sounds are stripped away. Sure, you can import a SWF file into InDesign, but it won't show up in an exported SWF file. Why can't Adobe just grab the Quark Interactive Designer panel and put it in InDesign? Because they want you to use XFL and open the file in Flash, of course.

The good news is that Flash CS4 is way, way, way better than any previous version. That is to say, it works more like an Adobe application, and there are a number of cool things you can do even if you don't know ActionScript. (The bad news is that hyperlinks, page transitions, buttons, and pretty much everything interactive drops out when you export to XFL ... because the idea is to design in InDesign, and add interactivity in Flash.) However, the beautiful formatting you applied to text in InDesign is maintained—and fully editable—in the Flash file.



If you still prefer PDF to Flash, that's okay, too. All those page transitions and buttons and hyperlinks (and even movies and sounds) can be exported to interactive PDF files

## LINKED IMAGES

InDesign CS4 offers a few cool features for those of us who place a lot of images. First, the Links panel has been given a ground-up workover, and it's just so much better. We didn't really think the old Links panel was so bad, but now that we're used to the new features — such as choosing which information we want to display, an interactive File Info area, arrangeable columns like a spreadsheet or database — we just no longer want to go back.

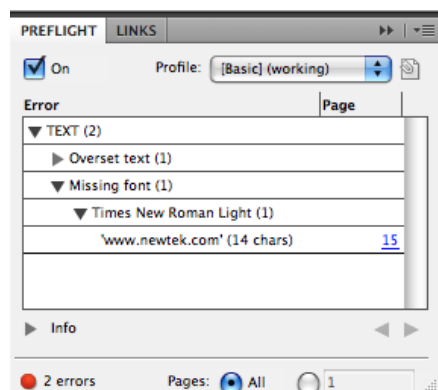
Two other link-related features bear mentioning, as well: There's (finally) an “Edit With” feature that lets you choose which program you want to launch to open a file. And the Place cursor (the thing you get when you choose File > Place) has some hidden features now. For example, as you click-and-drag, InDesign constrains the size to the proportions of the image you're placing. Small but sweet!

Also, if you're placing more than one image at a time, and you hold down the Command-Shift/Ctrl-Shift keys while dragging, the images get placed into a grid on the page. It's a handy and fast way to make a contact sheet out of a bunch of graphics.

## PREFLIGHTING

One of the most important new features in InDesign CS4 is the Preflight panel. Adobe ripped out the not-very-useful Preflight feature from earlier versions

and replaced it with a grrrrreat way to check (and double-check) your documents. Most importantly, you can create custom preflight profiles to tell



InDesign what you want it to look for. For ex-ample, you could have it search for overset text frames, images that are below 150 ppi effective resolution, graphics or text that have been scaled disproportionately, and page objects that don't bleed far enough off the side of the page.

Even better, it does all this checking in the background while you work, even if the Preflight panel is closed. (In-Design displays a little green light in the document window when there are no errors, or a red light when it finds one.)

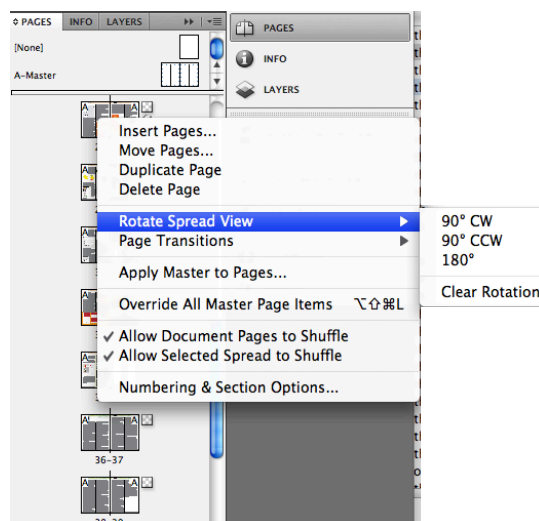


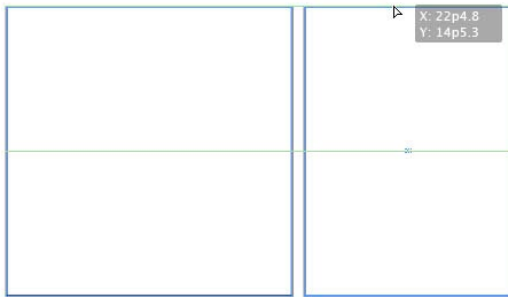
## BUT WAIT, THERE'S MORE!

We just don't have space to cover all the features in this short overview, but we would be remiss in our duty if we didn't at least mention a few others that we're so happy to see in this version.

Rotate Spreads. You can rotate one or more spreads of a document by 90- or 180-degrees. Very useful for making cal-endars or viewing rotated text!

Power Zoom. The Navigator panel has been removed and replaced with the Power Zoom mode. Get the Hand tool (hold down Option/Alt-spacebar) and hold down the mouse button for a moment and InDesign zooms back to show you the whole spread, along with a red navigation rectangle. Drag that rectangle





someplace else and let go of the mouse button and you zoom right back in on that new location.

**Smart Guides.** Taking a cue from Illustrator, InDesign CS4 now has smart guides that show up whenever you create, drag, or resize an object. For example, you can drag one frame below another and quickly align it to the left, center, or right side of the frame above it based on the smart guides that appear. Or, you can drag one frame between two others until the smart distribution guides indicate that there is equal space among all three objects. Very smooth, very power-ful.

**Tables in Story Editor.** Our list of features wouldn't be complete without mentioning a feature that we (and many others) have been craving for years: Seeing table data inside the Story Editor window. The problem is that Adobe blew their whole "nice UI" budget on the general interface and gave the challenge of coming up with a clever way to show tabular data inside Story Editor to an intern who hadn't actually ever used InDesign before. At least that's what it looks like to us. Oh well, maybe they'll make it prettier in CS5.

Speaking of CS5, hang on to your hats... If the sun keeps shinin', the Earth keeps spinnin', and Adobe shareholders keep expectin', then we're putting our money on the Summer of 2010. In the meantime, however, we have a lot of exploring to do in this new, and very welcome upgrade.

*David Blatner and Anne-Marie Concepción are regarded as the top InDesign experts and have authored a ton of book and spoken at many events. Together they run the top InDesign Resource and magazine InDesignSecrets.com*

FEB 14-19, 2009  
**WPPI**  
[www.wppionline.com](http://www.wppionline.com)  
**2009**

PhotoshopCAFE

**MASTER CLASS**  
 SERIES

**FEB 16-17 2009**  
**MGM GRAND**  
**LAS VEGAS**



**BEN WILLMORE**  
**JACK DAVIS**  
**COLIN SMITH**  
**TIM COOPER**  
**WES MAGGIO**

LIMITED SEATING  
 Register online - [photoshopCAFE.com/wppi](http://photoshopCAFE.com/wppi)





# FIREWORKS CS4

By Matthew Keefe - mkeefeDesign.com

Fireworks CS4 gives you the ability to rapidly prototype websites, mobile interfaces, application UI's and interactive designs with ease.

Fireworks CS4 introduces a very impressive list of new features and abilities.

The list includes:

- - *New User Interface*
- - *Text Engine Improvements*
- - *Style Improvements*
- - *Tooltips*
- - *Live Gradients, Patterns, and Masks*
- - *CSS/Images Exporting*
- - *Exporting to PDF*
- - *Performance*
- - *Asynchronous Saving*

## NEW USER INTERFACE

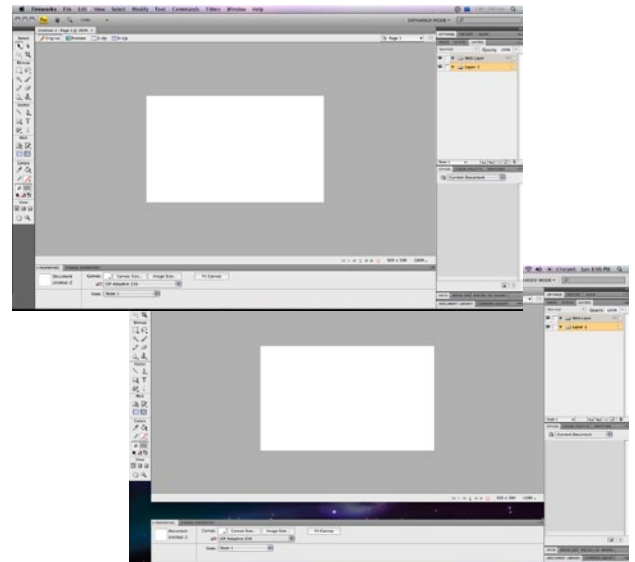
The most obvious update found in Fireworks CS4 would have to be the new application interface. Fireworks does sport the new "CS4 look" that the other apps in the suite have. However, for a user of previous versions it may be a bit of a shock. Overall the new UI is more streamlined and contained.

The Mac version is especially different because of the "App Frame", which gives you the ability to re-locate the panels and other application elements into one neat package, instead of the "classic" floating panels of CS3 and before. Adobe does give you the ability to work in the old way with the floating panels, by simply disabling the app frame "Window > App Frame". By default Fireworks open with the app frame disabled, but can easily be enabled by the previous mentioned step.

One preference that was always buried was custom workspaces. You know when you would move

panels, hide others and get everything just the way you wanted it, so you would save that setting? Well in Fireworks CS4 you will now notice a dropdown box on the right side of the application (when the app frame is visible) where you can quickly switch workspaces.

Here is a comparison of the 2 options, choose whichever ones works better in your workflow.



*Fireworks CS4 with the app frame and without*

## TEXT ENGINE IMPROVEMENTS

One of the best improvements to Fireworks CS4 can be found in the text engine. However, you may not notice any difference at first glance, because the true improvement is under the hood.

Fireworks CS4 now has the same text engine that is found in Adobe Photoshop. This means a much better text engine for all.

You may be asking yourself, what does a better text engine offer? Well, simply put better performance in rendering and editing, which of course can translate into less design time and faster changes.

Performance is not the only improvement to the

text engine, when it began sharing the Photoshop engine it also got the ability to have font styles and support for ligatures. The integration ability is also enhanced because your text will look similar going from Photoshop to Fireworks which means less modifications required when in Fireworks, but also a more consistent look overall.



Text panel in CS4

**TIP - You can even place text within a closed path and the text will reflow properly which can create some very interesting and unique layouts.**

## TOOLTIPS

You will find the use of tooltips in many aspects of Fireworks CS4. One place this really turns out to be useful is when positioning objects on the canvas.

Tooltips are not turned on by default, but can manually be enabled by going to “View > Tooltips”. Now when you begin to drag your mouse around you will notice the X and Y position is readily viewable in the tooltip just below the mouse cursor

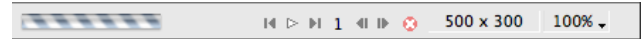
**TIP - You can enable tooltips using the keyboard shortcut ( CMD/CTRL + J )**



Tooltip below the mouse cursor, showing x and y position relative to the document

## ASYNCHRONOUS SAVING

A common issue with application is the time it takes to save a file. Fireworks CS4 introduces asynchronous saving, which basically means the file is saved while you're working. The advantage to this approach is the ability to work on a file, save it and immediately move to another file while the first file is being saved.



Saving indicator at the bottom of a document

When you save a file in Fireworks CS4 you will notice a little progress bar will appear towards the bottom of the documents frame. This is a visual indicator that the file is currently being saved. The amazing thing about this new saving ability is the lack of performance decline while saving a file. You would assume a process such as saving to be a big performance killer, but in this case, it's not.

## SPEED...SPEED...SPEED!

Fireworks CS4 comes with amazing speed increases. In CS3 you would find the application to become sluggish after extended use. This was due to various memory leaks within the core of the application. These have been taken care of in Fireworks CS4 and overall the application is more responsive.

Another aspect of performance that has been updated is loading files. You will also see more responsive documents in CS4 due to these memory and performance updates. You will only see an improvement in CS4 documents due to the way it is handled. In order for you to see the increase in speed in a CS3 document, you must first re-save the document in Fireworks CS4.

## STYLE IMPROVEMENTS

Designers now have the ability to create style sets in Fireworks CS4. These style sets can be linked to other objects and shapes throughout your documents. When you make a change to the master style, all the others will be changed, meaning less time needed to make minor style tweaks.

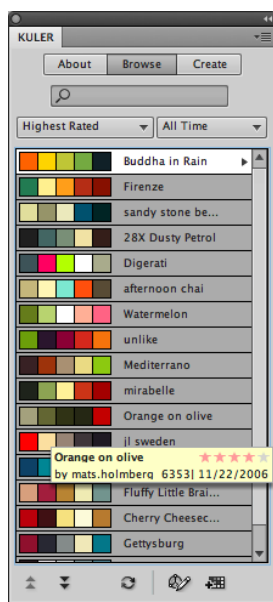
The various style options are found in the Property Inspector (PI). The PI is also where you will find many tools to quickly redefine styles, as well as break style links, delete styles or override master styles.

Adobe has also packed the style panel with some great default styles. They hired various designers to create some pretty interesting styles that you can quickly use in your prototyping projects. The style dropdown box offers many style sets that can be loaded which offers many themes and options.

## EXPORTING TO PDF

When a designer needs to present a design to a client they often create a complete web page where the user can “click around” and really understand how the site will come together. The problem with this approach is that it’s both time consuming for the designer and risky because the client gets everything they need to use the site, automatically.

In Fireworks CS4 you now have the ability to create a fully clickable PDF that you can send to your clients. This means they don’t get a complete site to run with, but do get the overall functionality of a web site. You can also make use of the commenting feature in PDF and allow them to directly comment, which is a welcome update from the “old school” email methods.



## ADOBE KULER

Adobe Kuler is a web site where users can create color sets, save them and share them with other users. Fireworks CS4 has a Kuler panel that allows you to quickly search for colors and apply them to your design without ever leaving Fireworks. You will actually find this panel in many of the CS4 applications included in the suite.

## CSS/IMAGES EXPORTING

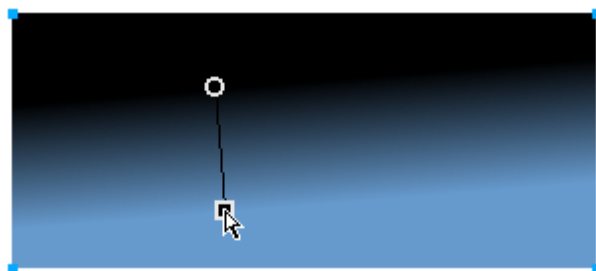
You now know Fireworks CS4 can export a PDF, but what happens if you want to create a complete site from your design? Simple, export it as a CSS/HTML package. In Fireworks CS4 you can export standards compliant HTML and CSS directly from a PNG (Fireworks document). Fireworks will even properly convert rich symbols to their HTML equivalent. For instance, if you define a shape as a button, Fireworks will create the <button> code directly in your exported file automatically.

If you happen to use non-standard font styles in your design, Fireworks will warn you with an alert box when you attempt to export. This offers you the suggestions of exporting the text as images (if it’s static) or choosing a “web friendly” font family.

## LIVE GRADIENTS, PATTERNS AND MASKS

Often times you find yourself editing gradient options to get the perfect result, but constantly changing options, applying them and reviewing the result can be time consuming. New to Fireworks CS4 is that you can now work with Live Gradients. As you make changes, the gradient on the canvas automatically reflects those changes, allowing you to quickly make changes and move on to the next task.

This Live ability is also found on the Patterns and Masks, truly offering the ability of rapid prototyping to Fireworks CS4. Once you start using it you will wonder how you lived without it.



## WRAP UP

You should now have a pretty good understanding of the new features in Fireworks CS4. Now you can start rapidly prototyping your designs with ease and much better performance.

One last thing to note, unlike the other applications in the CS4 suite, you can actually download a beta version of Fireworks on the Adobe labs. This will not be the exact version that will be found in the suite once it’s released, but it can cure your desire to use Fireworks CS4!

*Matthew is a new-media designer, developer, author and trainer who recently wrote the Flash and PHP Bible. He is also Technical Editor of a number of books. [www.Scriptplayground.com](http://www.Scriptplayground.com)*





## PREMIERE PRO CS4

by Bruce Bicknell

The folks at Adobe have been listening to the users and have incorporated a ton of new features into the new Premiere Pro CS4 application. When you open Premiere Pro CS4 for the first time there will be a different but familiar look to the interface. What I mean by this is that Adobe has given Premiere Pro CS4 a fresh look to the interface. The interface styles (colors, tab shapes, buttons) have changed along with the addition of some great new features that are integrated into the new version of Premiere Pro. Those new features are pretty impressive and the new tools are sure to save you valuable time (as well as some gray hair) and enhance your creative process. You can now exploit the full potential of tapeless workflows, efficiently manage and find assets by using metadata throughout production as well as utilizing more than 50 of the most requested editing enhancements to streamline your workflow and maximize your creative options. What are the top new features?

### TOP NEW FEATURES

- Next-generation tapeless camera support
- Batch encoding



- Improved integration with other Adobe products
- Enhanced editing efficiency
- Direct-to-disk recording with cross-platform, redesigned Adobe OnLocation CS4
- Project intelligence with new XMP metadata support
- Speech Search makes dialogue in your video assets searchable
- Blu-ray Disc output
- Web-versions of your DVD and Blu-ray Disc projects made easy with Adobe Encore CS4
- Creative Pro Online Services

Let's take a look at each one individually.

### TAPELESS CAMERA SUPPORT

Capturing video directly to disk have been talked about for awhile and the benefits of time-savings as well as the ability to keep the highest level of quality throughout a production have had us all salivating for some time. Well that wait is over as Premiere Pro CS4 is ready to allow you to get the most out of tapeless workflow. This alone will eliminate the time-consuming process of capturing our footage from tape saving us time and valuable resources.

Premiere Pro now has a wide range of video format support that includes DV to HD and more. There is also full support for a variety of tapeless cameras and media allowing you to go from capture to edit faster than ever before while retaining the high level of quality from your source material.

What cameras can you import from? The Panasonic P2 cameras in DVCPRO, DVC DVCPROHD, and AVC-Intra formats and across multiple P2 cards all allow you to import and natively edit content. In about the same way, you can import and edit content from Sony XDCAM EX and XDCAM HD cameras directly, without rewrapping or transcoding. Here is a cool fea-



Premiere Pro CS4 and Encore CS4. Changes made in Premiere Pro such as color corrections and so on are immediately reflected in Encore.

With Dynamic Link, you can modify a sequence in Adobe Premiere Pro and see it update immediately in Encore with no need for rendering. In Adobe Creative Suite 4 Production Premium, the expanded Adobe Dynamic Link saves time on every project by dynamically linking content between After Effects, Adobe Premiere Pro, Soundbooth, and Encore.

There are many other integration enhancements in Premiere Pro CS4 that include:

### **FLEXIBLE PHOTOSHOP LAYER OPTIONS**

Control exactly how Photoshop files look when imported into Premiere Pro. Preview all layers, choose which layers to import, and then choose how to import them—as individual layers, merged, or as a sequence.

Support for Photoshop files with video. Avoid the extra rendering step from Photoshop when importing PSD files that contain video. Simply import the files and use them just like any other video clip in the Timeline.

Support for Photoshop blending modes. Match your favorite looks from Photoshop by applying Photoshop blending modes to clips on the Premiere Pro Timeline. Blending modes are available for all clips, and are fully keyframeable. When importing Photoshop PSD files, blending modes are automatically carried over into Premiere Pro.

#### **Enhanced editing efficiency**

Work faster with powerful and flexible editing enhancements. Premiere Pro CS4 includes over 50 of the most requested editing enhancements that streamline your workflow. Display search results quickly. Apply effects to multiple selections, get timecode information faster, speed up work in the Timeline with new keyboard shortcuts, and much more.

Powerful management of projects, sequences, and clips

Find content quickly and efficiently by typing what you're looking for into the Search box in the Effects, Project, or Metadata panel, and see results update

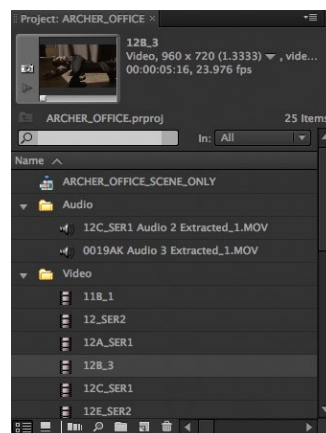
instantly as you type. Manage projects more efficiently by saving file-location preferences on a per-project basis, making it easier to set up partitions for particular projects. Update assets in your project quickly as newer versions become available by replacing files in the Project panel; when replacing assets, all clip instances of that media update automatically. Combine content from multiple projects easily with the ability to import sequences from other projects. Choose any combination of sequences to import; Premiere Pro includes all nested sequences, helping to ensure that all content is imported successfully.

Create workspace configurations using Project-panel column configurations optimized for the task at hand. For example, set up different columns for logging and for editing.

Premiere Pro CS4 lets you delete individual

preview files, making it easy to reclaim disk space. Keep the preview files you need, and discard the ones you don't.

Quickly find what you're looking for by typing its name into the Search box in the Project panel (shown here) or in the Effects or Metadata panel.



### **SUPERIOR EDITING CONTROL**

Use Track Sync Lock controls to select which tracks remain in sync after ripple and insert edits. Display source content of clips, route channels to specific destination tracks in the Timeline, and toggle video or audio channels on or off as needed with source-content controls. Place clips exactly where you want them when dragging to the Timeline. Innovative ways to target audio and video tracks provide multiple methods to control clip placement, saving you time and preserving the placement of other clips in the Timeline. Drag and drop video- or audio-only portions of clips onto any combination of compatible destination tracks.



## TIMESAIVING EDITING ENHANCEMENTS

When you paste multiple clips into the Timeline, the playhead jumps to the end of the pasted clip so that subsequent clips are placed directly after, saving you time. Create new subclips quickly and easily by simply dragging content directly from the Timeline to the Project panel. Place keyframes precisely within the Effect Controls panel. As you move them, keyframes snap to sequence markers, the playhead, clip edges, or other video or audio keyframes. This makes it simple to align new keyframes with existing ones. Use vertical snapping to keep clips in sync when moving them between tracks. Easily apply the same transition to multiple items in your project by copying and pasting the transition. Premiere Pro CS4 applies all transition information, while maintaining destination attributes such as transition duration.

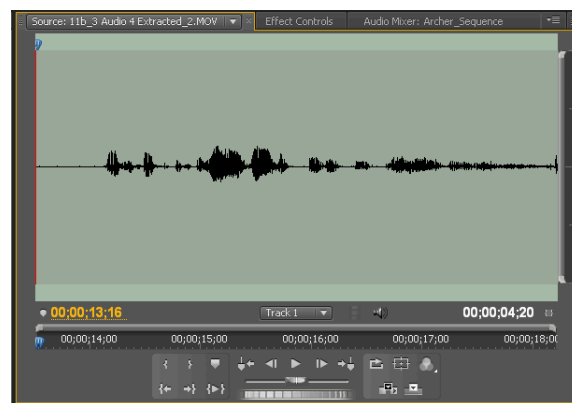
Use smart zoom features in the Timeline to switch quickly between detailed and global views of your content. Simply press a key to zoom the Timeline to show the entire contents of your sequence, and then press another to return to the previous zoom level.

Quickly clear all effects from one or multiple selected clips using a single command.

## AUDIO CONTROL

Finding specific sonic events in your audio tracks—for example, the start of a sentence, a car door slamming, or the downbeat in your soundtrack—is often a simple matter of looking for peaks and valleys in their waveforms. New features in Premiere Pro CS4 let you view audio waveforms in more detail in the Source Monitor. Zoom both channels independently or together. Navigate with precision within the Source Monitor when working with audio-only clips. Use the playhead to scrub the waveform directly. Change batch capture behavior easily by setting and adjusting audio-channel mapping for offline clips at any time, when or after they are created. You can also recapture offline clips as audio-only or video-only by changing recapture settings for offline clips, without having to recapture them first.

Zoom in on audio waveforms in different channels together or, as shown here, independently in the



Source Monitor. Premiere Pro CS4 gives you the flexibility to navigate your content quickly and efficiently.

## ENHANCED KEYBOARD-DRIVEN WORKFLOW

Point-and-click, mouse-based operation is a simple and easy way to learn new software. But experienced users want to navigate and control their tools as quickly and efficiently as possible. Premiere Pro CS4 offers complete, mouseless operation via customizable keyboard shortcuts, to help you focus on being creative. Use keyboard shortcuts to browse through clips loaded in the Source Monitor tab and to save time when moving to the start and end of clips in the Effect Controls panel. Jump to the start and end of clips in the Timeline using dedicated shortcuts that make clip navigation easy. You can assign shortcuts to mark clips more quickly and to cycle forward and backward through all the panels in the Adobe Premiere Pro CS4 user interface.

## PROJECT INTELLIGENCE WITH NEW XMP METADATA SUPPORT

Metadata is the unsung hero of an efficient workflow, and the key to the perennial challenge of making video searchable. You have great footage, but do you know where it was shot, who the talent is, and if you have the rights to use it? And more important, can you—and your viewers—find the video content that's most relevant? Premiere Pro CS4, OnLocation CS4, and Encore CS4 deliver innovative, industry-leading solutions that solve both problems.

Careful planning keeps your productions on schedule and on budget. During preproduction, block your scenes, plan camera moves, and create a shot

list to plot your shooting sequence and fill in metadata associated with each shot.

Bring your careful planning on-set by creating a shot list in Adobe OnLocation. While you're recording footage directly to disk, OnLocation automatically captures important metadata-based project intelligence associated with each shot coming from the camera. Create new

takes each time you re-record, with each take inheriting metadata from the master shot. You can even edit or add to the metadata while you're at the shoot.

During post-production, you can use metadata to streamline project tracking, asset auditing, and many other formerly tedious manual tasks in Adobe Premiere Pro CS4 and Encore CS4, as well as in Adobe Soundbooth CS4, After Effects CS4, and Adobe Flash CS4 Professional software. Best of all, as other workgroup members modify files and assets, metadata-based project intelligence associated with each media asset can be edited and updated in real time during the normal course of production.

Save even more time by eliminating the need to hunt from folder to folder to track down assets. Metadata makes your assets searchable within the Adobe Premiere Pro CS4 Timeline, so you can locate assets and clips by filename, date, time, camera setting such as resolution or frame rate, shot location, or any other search term you've added to your asset or clip.

### **SPEECH SEARCH MAKES DIALOGUE IN YOUR VIDEO ASSETS SEARCHABLE**

This has to be one of the coolest new features in Premiere Pro! You can now use the new Speech Search technology in Premiere Pro to turn your spoken dialogue into text-based metadata that makes your video searchable. Here is how it works. This new feature automatically turns any spoken word into a keyword that points to the exact point in a clip where that word is spoken. This is great news for post production pros and all of us



who watch video online. Speech Search will greatly benefit the editing process as creative pros will be able to locate the relevant points in a particular clip based on what gets said within the clip. Another important note is that, the time-accurate text that corresponds to spoken words is embedded in the output you render from Adobe Premiere Pro CS4, so your video is searchable by other tools that can read XMP metadata, such as

search and indexing engines.

In Premiere Pro, Speech Search can significantly speed the time-consuming process of wading through large quantities of footage to find the relevant clips. For example, you can quickly find all of the clips in a project that contain a particular word, or the opening lines of a scene from the script you're shooting, by searching from the Project panel. Once you've narrowed your search, you can search within a particular clip for a word or phrase by using the Source Monitor, or you can skim the preliminary transcript that appears in the Metadata panel. Both approaches are significantly faster than manually scrubbing through a clip to find, for example, the spot in a long interview where the subject talks about a transformative trip to Zambia. Additionally, you can tab from word to word in the Metadata panel to make edits while ensuring that text remains synchronized to the spoken word.

Well that gives you a good overview of the dynamic new features in Premiere Pro CS4. I for one am impressed with the new features and definitely will be upgrading to take advantage of what CS4 can do for my productivity and creativity.

*Bruce Bicknell is a video and animation specialist who is the founder of Digital Blue Productions. He has been an instructor on Adobe's in-box training as well as published in Photoshop User, Layers Magazine, ATI Red, MacTribe and PhotoshopCAFE. His clients include Time Inc., DTCC, KW Media and has worked with magazines that include People, National Geographic, Adventure, Photoshop User, and Layers magazines to name a few. Bruce is also an instructor at Sessions.edu teaching video and graphics courses.*



## AFTER EFFECTS CS4

Jeff Foster - [pixelpainter.com](http://pixelpainter.com)

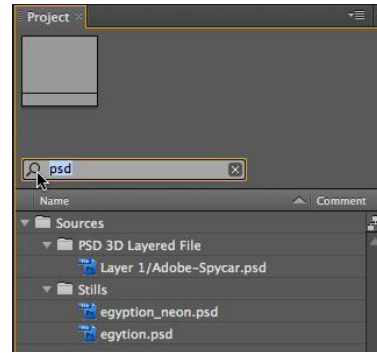
### AT A GLANCE

The Adobe After Effects® development team has once again produced a significant major upgrade with the CS4 version. It's not just a bunch of shiny new plug-ins and fancy gimmicks, but truly useful UI production features and other CS4 product integration that makes serious project workflow for the motion graphics artist more seamless. Much-needed production features such as keyword-searchable timelines and projects and nested composition navigation. You can now export rich media from After Effects to Adobe Flash® CS4 Professional, retaining layer and keyframe data for further editing. XMP metadata can now be added throughout your After Effects projects and maintained in the final render, for improved asset management and copyright tracking. They've also added integrated workflows for mobile-device authoring – giving you previews of what your content will look like when displayed across several devices.

But don't think they've skimped on the new creative features, mind you! You can import 3D layers created in Adobe Photoshop® CS4 Extended and control 3D space with improved X-, Y- and Z- position keyframes. Apply the Cartoon effect to create simulated cel animation from live footage. 2.5D planar motion tracking has made a huge leap with the inclusion of Imagineer Systems' Mocha for Adobe After Effects, eliminating the guesswork and often disappointing results from hand-tracking footage. This really is a significant upgrade for the serious motion graphics producer!

### QUICKSEARCH FOR THE PROJECT & TIMELINE PANELS

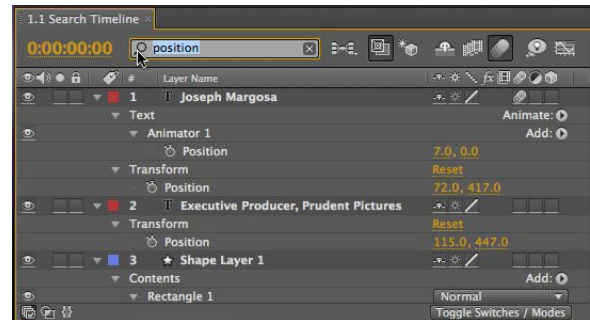
The new QuickSearch box on both the Project and



Timeline panels, allows you to type in any keyword or file type you're looking for and the results are instantly visible in the panel below. Even those files that are nested deep inside subdirectories

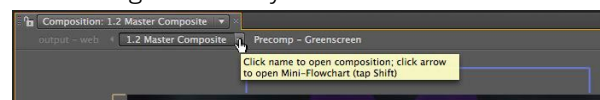
and precomps are visible in the Project panel.

The QuickSearch in the Timeline panel will reveal layer properties such as rotation or position at a glance, so you don't have to manually flip-down the individual arrows inside each layer's properties to locate them all. As a working producer of large media-heavy projects, involving often hundreds of files and layers, this feature alone is going to save me a LOT of time and frustration while working on tight deadlines!



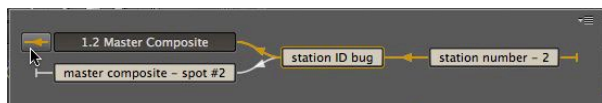
### NESTED COMPOSITIONS WITH THE COMPOSITION NAVIGATOR

When you're working on a project that requires a series of nested precomps or a build up of other compositions and media, then tracking that path back can be difficult and time-consuming. The new Composition Navigator shows you the Mini-Flowchart with the





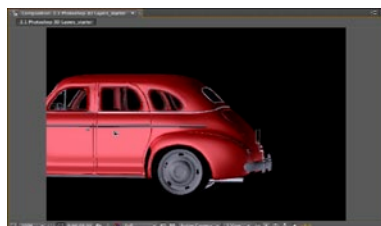
names of all the incoming (nested) compositions, as well as the outgoing (parent) compositions.



You can click-through the path forward and backwards to reveal the names of all the sub-elements of the master composition.

## IMPORTING PHOTOSHOP CS4 EXTENDED 3D LAYERS

You can now import and animate Photoshop 3D layers in After Effects CS4. The 3D objects are imported as Photoshop layers but they still retain their full volumetric space – not just a 2D snapshot from a predetermined angle from Photoshop. Cameras can be animated around them as well as any other 3D layer in After Effects, but since the 3D layer is still after



all, a layer, effects like distortion or other filters can be applied to them over time.



*Photoshop CS4 3D layers can be imported and manipulated in 3D space in After Effects CS4 – retaining all the 3D modeling and surface data from the original layers.*

## UNIFIED CAMERA TOOL

Selecting the Unified Camera Tool from the upper composition takes advantage of a multi-button mouse to fully control basic camera moves – allowing you to zoom, rotate and move around a 3D scene quickly with ease.

Separate X, Y, and Z Positioning

Simulated crane and camera moves can be created more easily with the ability to keyframe separate X-, Y-, and Z- position properties. These can be broken

## PRODUCTION WORKFLOW ENHANCEMENTS

Adobe has really paid attention to the input of motion graphics and video producers with the introduction of even more advanced productivity boosters provided in After Effects CS4. Some of these new enhancements include:

### • CENTER CUT SAFE AREAS

When working in 16:9 (widescreen) compositions, the Title/Action Safe overlays also now show the 4:3 center cut safe area, so you can determine if your composition will be framed correctly when cropped and edited for 4:3 standard def.

### • AUTO RESOLUTION

There is now an Auto Resolution/Down Sample Factor menu item on the Composition panel, which calculates resolution based on the current zoom level, which optimizes your performance by not rendering pixels that aren't visible.

### • ADVANCED MEMORY MANAGEMENT

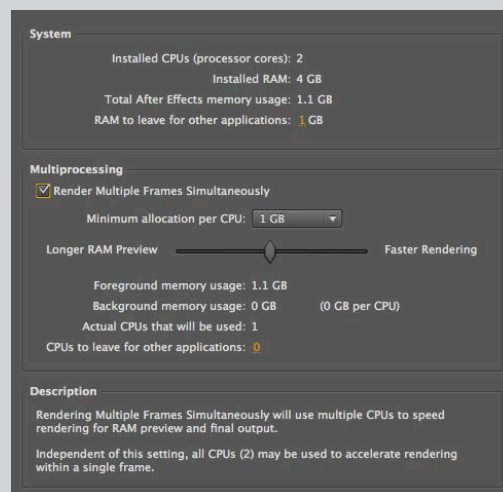
You can now select how much RAM is being allocated to After Effects and other applications, as well as how much of the Multiprocessor usage is going to be applied and how much of the memory will be used by OpenGL. This really takes advantage of today's more powerful multiprocessor computers!

### • LONGER LAYER AND COMPOSITION NAMES

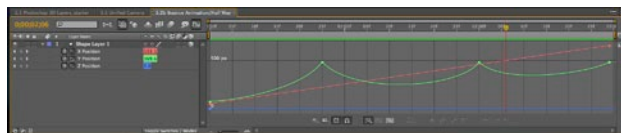
You are no longer restricted to the 31 character limits to layers and composition, allowing you hundreds of characters to provide details of that particular element's contents.

### • OPENGL ADAPTIVE RESOLUTION

Larger images and complex scenes are temporarily sub-sampled allowing immediate visual feedback to adjustments.



out into separate dimensions and controlled independently of each other, including editing along the Timeline with the Graph Editor.



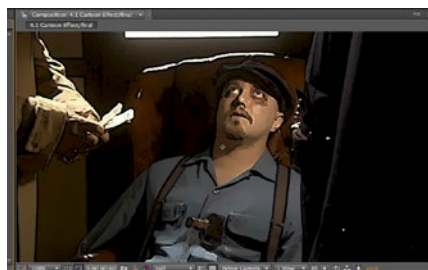
## NEW COOL EFFECTS!

Of course, no release of After Effects would be complete without... EFFECTS! After Effects CS4 is no exception and includes some great new stylish effects featuring:

### CARTOON EFFECT

Quickly apply the effect of cel painted animation to your live action video footage or other animated compositions. This effect is much more than just a “water-

color” filter, but really smoothes and enhances the edges and soft gradients without being distracted by minute details in the footage.



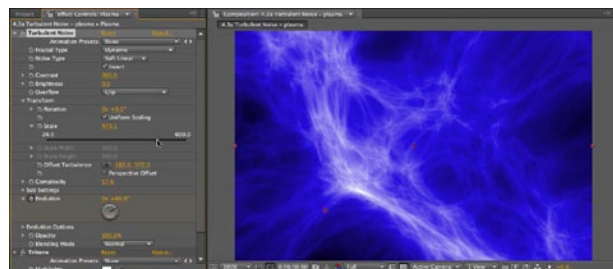
### BILATERAL BLUR EFFECT

Similar to a “Smart Blur” effect, the Bilateral Blur uses edge detection to preserve sharp edge details while further softening smooth surfaces with less contrast in the original footage. It does however, desaturate color significantly, but creates a great “Film Noir” effect.



### TURBULENT NOISE EFFECT

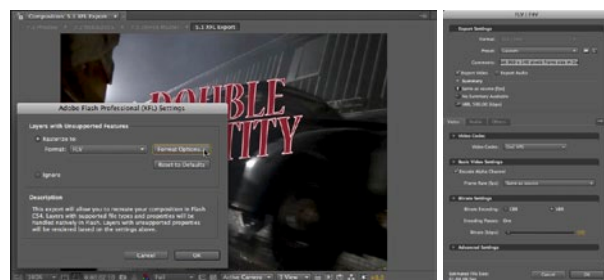
Using fractal-derived noise, this effect can create some stunning natural effects beyond that capable with just particle effects. Simulate clouds, fog, smoke, fire, light rays, plasma and much more!



## NEW INTEGRATION WITH FLASH CS4 PROFESSIONAL

In After Effects CS4, compositions can be exported as layer projects (XFL files) that can then be imported into Flash CS4 Professional and edited with all their properties. FLV, PNG and JPG source footage files are passed on to Flash Professional without further transcoding. Animated transformations such as scale, position and rotation are preserved in the layers and can be further edited in Flash Professional. Other media files and layers with effects attached are converted to file types compatible with Flash.

In addition to the new XFL export feature, After Effects already supports the ability to embed Flash cue point information inside its layer and composition markers. This means you can use scripting to embed the results of motion tracking, expressions and key-frame assistants in After Effects, into media that can be accessed inside of Flash.



## IMAGINEER MOCHA FOR AFTER EFFECTS CS4

New with After Effects CS4 is a motion tracker provided as a stand-alone application, called Imagineer Systems' Mocha for After Effects. This powerful 2.5D planar motion tracker works better than the point-based trackers on problem footage that has objects move out of frame or poor lighting conditions that leave little detail or excessive noise that can prove difficult to otherwise track.





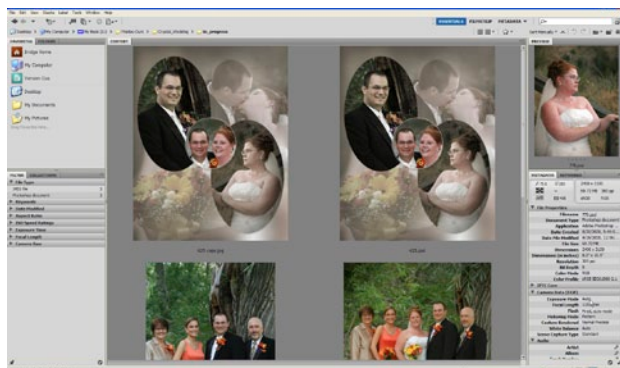


## CS4 BRIDGE

Al Ward - [www.actionfx.com](http://www.actionfx.com)

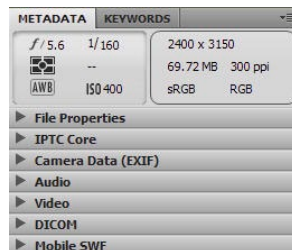
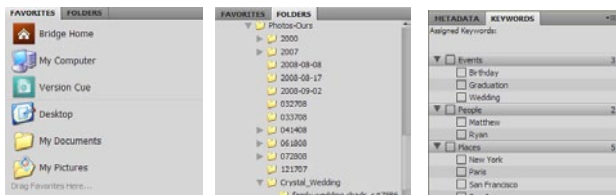
The Adobe CS4 Suite is, quite frankly, the best software bundle produced by Adobe to date, and I'm not exaggerating by any stretch of the imagination. This incarnation of the Suite goes farther than any previous, not only in updating the individual programs, but in tying them together to work seamlessly between programs such as Photoshop, Illustrator, Dreamweaver, Flash so on and so forth.

There is absolutely no way I can cover a fraction of the features in detail in the space I have available, so this is simply a quick overview of Bridge. We start with the basic interface when Bridge is opened.



As with previous versions you have multiple views/layouts to choose from, but the default looks like the image above, with a general 3 column format: Navigation in the upper left, Filter and Collections information on the lower left, Folder Contents view in the center, and preview/image information on the right hand side.

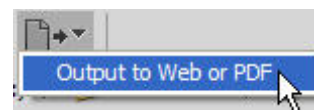
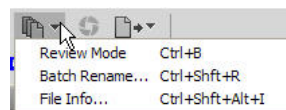
You have a few additional Navigation/File Process-



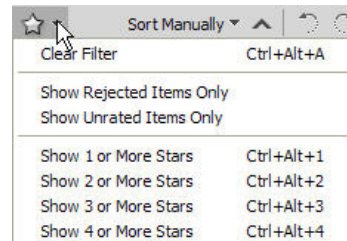
ing icons in the upper left area of the window. The first allows you to navigate to a recent file or folder:



You may also use these icons to download images directly from your camera, Refine the selected contents (Batch Rename, tweak the file information) open image4s in Camera Raw or process the folder contents for output to Web of PDF.



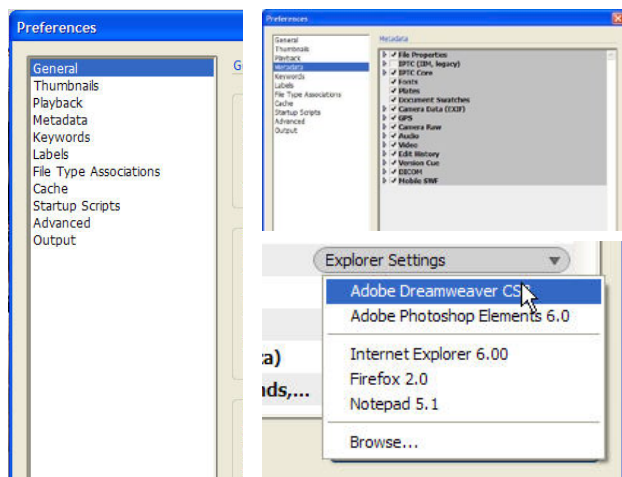
In the upper right you have additional Bridge options, one of which (the Star icon) allows you filter the images in Bridge that you would like to see; you may do this by rating, view rejected files, labeled and unlabeled items. This simply helps you view images that



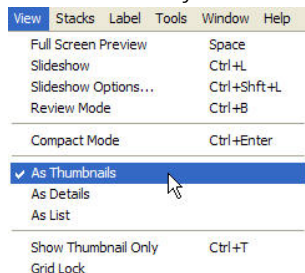
you have assigned a specific criteria such as a star rating (1-5), which can be incredibly helpful when working in a folder of a few hundred images.

One of the features I look for in any program is its ability to be customized to my workflow. I get very annoyed when the software company defines my workflow for me. In Bridge this isn't a problem, as you can literally control nearly everything in the program. I

could spend 50 pages simply on the preferences available to you in Bridge, and since we simply don't have the space for that here I ask you to look at the following screen captures. They should give you a fairly decent idea of the level of adaptability Bridge has for your particular workflow requirements.



As with previous versions you can alter the viewing window to suite your tastes.

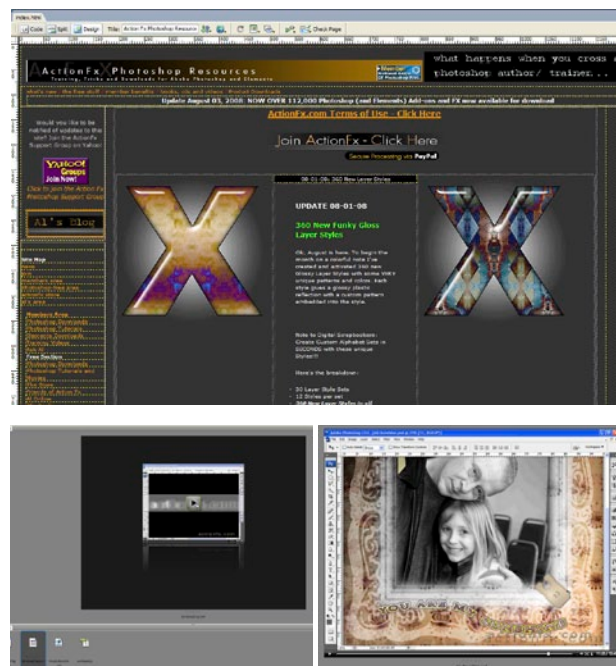


For those of you who work with Panoramas and/or HDR images, the Stacks menu allows you to work with these directly from Bridge.

One of the main things I appreciate about Bridge is the ability to work with Adobe's other programs, which is of particular use to me as a web designer in that I can access my HTML and Flash files from within Bridge, allowing me to effortlessly work between Photoshop and Dreamweaver, Photoshop and Flash, or whichever programs in the Suite that I utilize side by side on a regular basis.



I can even access Flash videos I've created and not only see the file inside Bridge, but play them in Bridge as well.



You can still use the Batch processing feature in Photoshop from within Bridge (which allows you to play an action on a folder of images or selected files), as well as Merge to HDR, Photomerge, convert images selected in Bridge to a layered PSD file in Photoshop, and a host of wonderful little tricks.

Ok, I'll be the first to admit this little article simply does not do justice to the software. I will tell you that you will be pleasantly surprised when you open up Bridge and see for yourself the features and control the software gives you over your files and how it can help streamline your workflow. I simply love it.

That's it for now... I hope you enjoy it. Stay tuned at <http://www.actionfx.com> as the first of the Photoshop CS4 presets are on the way. I've over 113,000 custom presets there at this writing, with more in the works. Until next time, take care!

*Al Ward has authored many books. He runs the world's top Photoshop add-on site, with actions, presets, brushes, textures and more. [www.actionfx.com](http://www.actionfx.com).*



## WHAT'S NEW FOR WACOM PEN TABLET USERS IN PHOTOSHOP CS4?

Weston Maggio - wacom.com

It should go without saying that with each version of an application comes new and improved features over the last. Let me confirm it for you... In Photoshop CS4, Adobe outdoes themselves—particularly for Wacom pen tablet users! The latest and most feature-rich version of Photoshop ever brings enhancements that will please the most savvy tablet users and appeal to those looking to add a tablet to their creative workflow.

### STREAMLINED EDITING PERFORMANCE

From the start, CS4 offers the tablet user a new application window from which to work. This new frame work offers a tab-based interface with self-adjusting panels to keep our tools out of the way so that we can stay better focused on our images. That's right, "panels". Gone are the use of the word "palettes" and their multi-click functionality. New, panels enable us to apply our enhancements more intuitively and in fewer steps.

Of particular interest are the new Adjustment and Mask panels. Rarely does an image cross my desktop and not get some sort of adjustment. Whether they are to make a simple shift in tonal value, or a more sophisticated color correction, adjustments (and their associated layer masks) are a staple in my workflow. Now you can apply adjustments as Adjustment Layers with a single click and a slide in the Adjustment panel. Then, using a pressure sensitive pen, you can selectively apply that adjustment to the areas that you want with a great level of control.

Speaking of adjustments, we get a new one in CS4: "Vibrance" gives the user greater control over the saturation of color, preserving delicate tones, such as those found in foliage. The combination of the Vi-



brance adjustment and a pressure sensitive pen delivers unprecedented control against over-saturation and thus clipping. For example, selectively increasing the saturation of a field of flowers, or other colorful scenes.

### IMPROVED TOOLS OF THE TRADE

Like many tasks in Photoshop, there are numerous ways to arrive at the end result. Some ways are more favorable than others. One of the more highly debated tasks is how best to lighten and darken portions of an image. Historically considered destructive, the Dodge and Burn tools are looking to get a bit more respect among retoucher's in CS4. And I say they deserve it! Certainly when applied to an overall image layer, they can be destructive, but consider their application with a pressure sensitive pen... Setting the brush so that opacity is controlled by pen pressure, the improved Dodge and Burn tools produce a more natural lightening and darkening effect by preserving the hue of the area being painted. An excellent choice when the job calls for "get it done, fast and clean". The Sponge tool, which shares a square with Dodge and Burn in the Tool panel, gets an upgrade as well. A check box on the Options bar enables you to take advantage of the benefits found in the Vibrance adjustment. Think of it as a "Vibrance Brush"!

### ENHANCED IMAGE "MANIPULATION"

For those that manipulate images—I mean really "manipulate" images—drawing or painting brisk strokes, panning, zooming and otherwise tossing images around for review, you are going to love CS4's



new image-viewing performance.

Leveraging the power (aka GPU) found in modern day computers, PSCS4 can really crunch the numbers associated with drawing (and redrawing) images on the screen rapidly. This is most visible through a swift stroke of a brush/pen across a tablet. Crisper, more responsive lines result in a glorious drawing experience. Add to this, a new dynamic brush resizing feature and fluid canvas rotation, and you've got an illustration powerhouse! But photographers and designers fear not, this power isn't just reserved for those with drawing skills! Anyone that pushes pixels around will totally appreciate CS4's graceful panning and zooming motions. (Users of Apple's iPhone will immediately find the "gliding" motion familiar.) With the Hand tool selected, you can literally "flick" your image in any direction with your pen.

Last but certainly not least; I can't leave off a neat little feature called Spring-loaded keys. Relatively simple, Spring-loaded keys enable you to temporarily switch between tools by holding down a tool shortcut key. Releasing the key after use of the secondary tool, snaps you back to the original tool that you were using. Very cool!

Bottom Line: If you currently use a Wacom pen tablet, you are going to love Photoshop CS4's performance. With its enhanced interface, improved toolset and streamlined graphics handling, you'll see an almost immediate boost in productivity. If you've not yet experienced the benefits of a pen tablet, the new features in CS4, combined with its legacy pen-centric functionality, make a most compelling case to add one to your workflow. You owe it to yourself to turn on, and take advantage of the wide set of features in Photoshop designed specifically for Wacom pen tablet users.

*About the Author: An Adobe Certified Expert in Photoshop and Application Specialist for Wacom Technology, Weston Maggio is an authority on Photoshop instruction. Wes can be regularly found lecturing and instructing experts-to-enthusiasts alike at creative events around the country. For more information about Wes, check out his website at [www.westonimages.com](http://www.westonimages.com). To learn more about Wacom and their line of pen tablets, please visit [www.wacom.com](http://www.wacom.com).*

## COMMUNITY SPOTLIGHT

### PHOTOSHOPCAFE.COM

Join with thousands of other people that are just as crazy about visual imaging as you are! Discuss the latest trends, ask questions and show off your knowledge by answering a few yourself. Get feedback on your work in progress.

We have a huge annual contest with over \$12,000 worth of prizes. We also have friendly battles and CAFE crew projects on an ongoing basis. Join the "friendliest forum on the web." Be careful though, this place is addictive as coffee.

[www.photoshopcafe.com/cafe](http://www.photoshopcafe.com/cafe)

**PhotoshopCAFE**  
THE ULTIMATE IN PHOTOSHOP TRAINING

### RENDEROSITY.COM

Become part of the largest digital art community on the web at Renderosity! Upload your artwork into our member galleries. Learn to hone your craft with our video tutorials. Sell your products in our 3D marketplace. Download free stuff. Interact in communities built around every major piece of design software available today. Keep up to date on all the latest industry news. Enter our annual contests to win thousands of dollars in prizes.

We have something for everyone, from the everyday hobbyist to the professional developer. There are communities for applications such as Photoshop, Corel, 3DSMax, Maya, Lightwave, Blender3D, Cinema4D, Z Brush and many others. Interact with experts in the field of 3D design, photography and image manipulation.

Renderosity was founded in 1998 as a Poser forum, and has since grown to over half a million members who use a variety of 2D and 3D applications, from Adobe Photoshop to Z Brush, and everything in between.



*If you run an online community that you would like considered in the community spotlight, shoot us an email.*